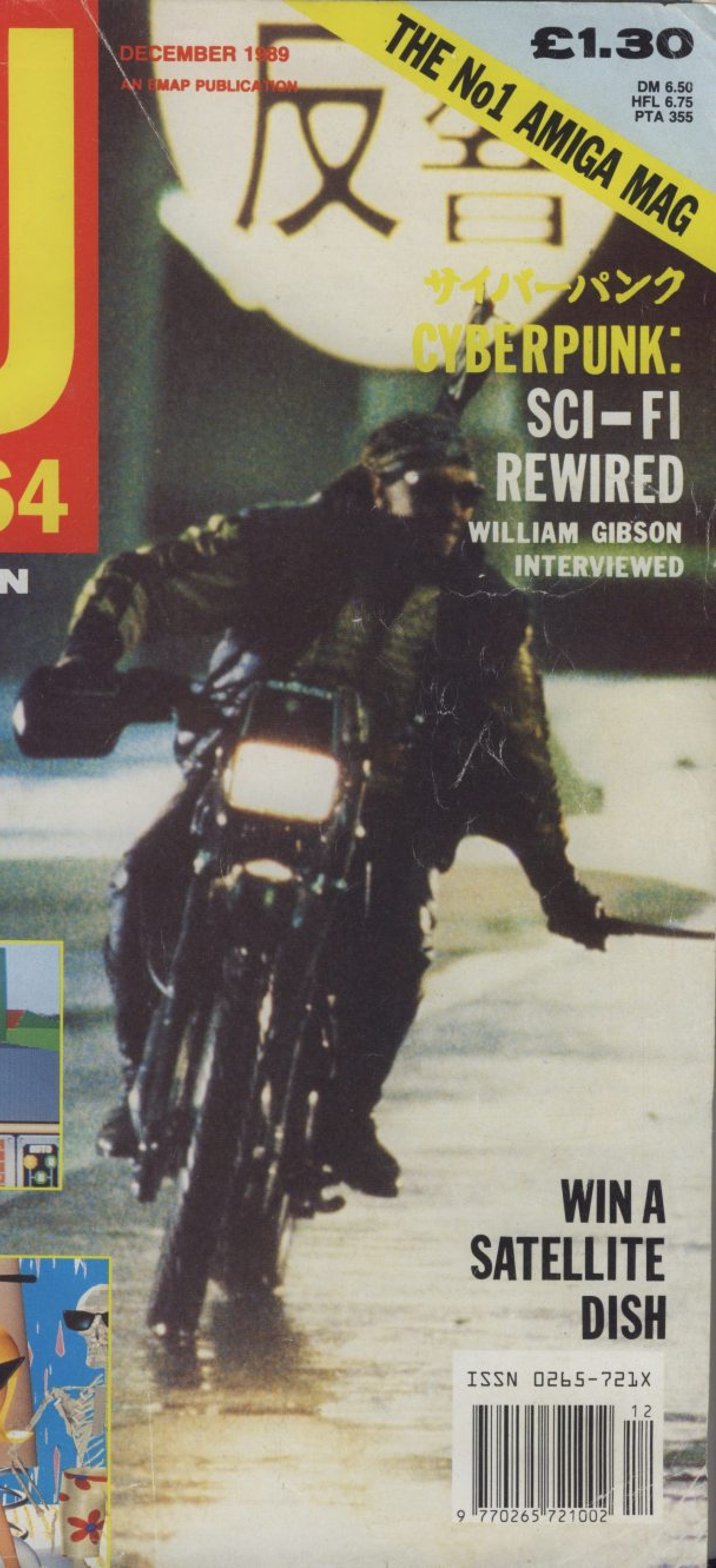
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HARD DRIVIN'

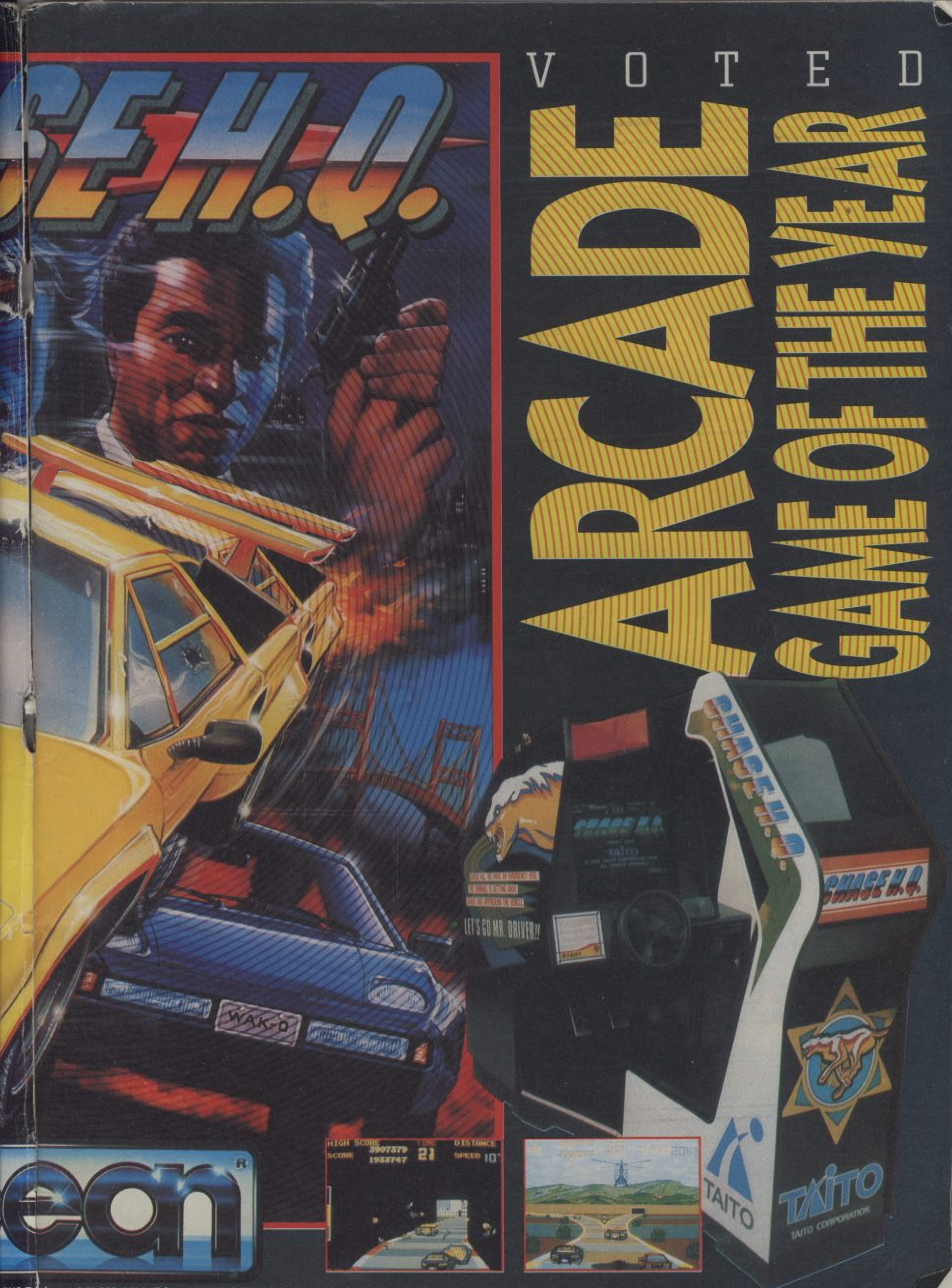


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image works

As the people of the Bloodwych awake to a new dawn, they find a stranger in their midst – from one of many races he has come. His task; to halt the demon that lies dormant within the Castle of the Bloodwych.

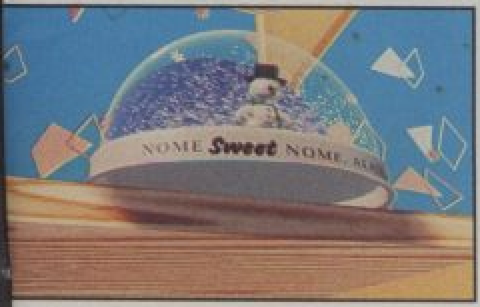
Unification of the Crystals of Sanguis will secure the Behemoth in his lair for all eternity. Should they remain separate, then he shall rise to bring darkness into the world.

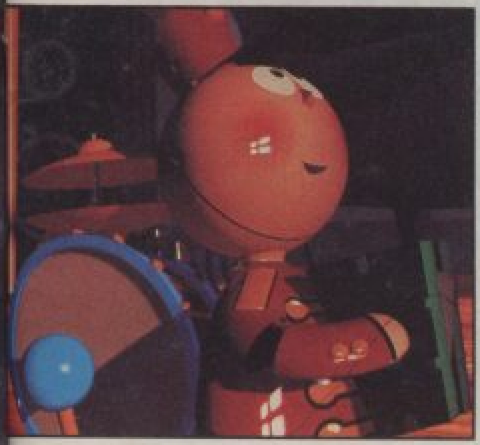
This unique role-playing fantasy game allows greater interaction with the environment than has ever been seen before. Argue, barter, negotiate – even lie through your teeth! The fully implemented personalities of all the characters in Bloodwych allows a rich style of role-playing that has only been dreamt of.

With one or two player simultaneous mode, this is the game that you've been waiting for. Bloodwych for those that dare!

CU DECEMBER CONTENTS

SPECIALS







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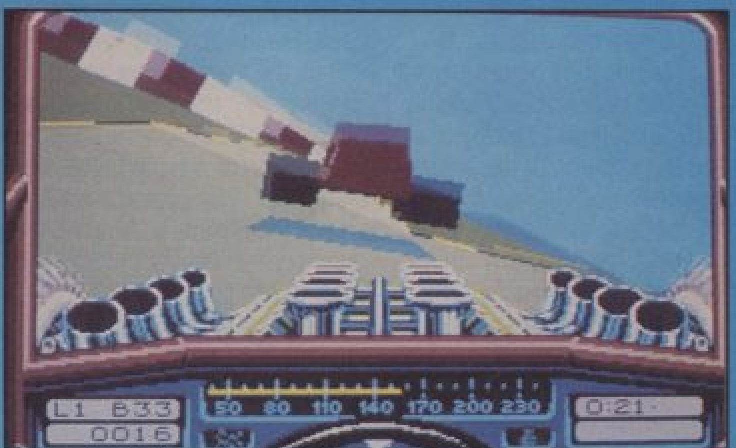


Hard Drivin'



Turbo Outrun

Stunt Car



REGULARS

REVIEWS



Darius

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BUZZ



STEALEY'S SUMO SIM

Wild Bill Stealey's Microprose group has announced plans to produce a game which revolves around the flabbiest set of performers the world has ever known.

Sumo wrestling will be a component in the soon-to-be released compendium, *Oriental Games*, and it's sure to be its major novelty factor.

Described by Microprose's Julia Coombes as being "in the style of Hollywood Games, but a 'kick 'em where you can'", *Oriental Games* lets you play Kendo experts and Kung Fu black belts, as well as the famous fat-buttocked fighting men from Thailand.

When pressed on the subject of whether this means that the produce will incorporate sweaty-looking sprites of truly gross proportions, Microprose commented: "We do hope so; it wouldn't be the same if they weren't!".



LEE LIVES AGAIN

Following lengthy discussions with the Bruce Lee estate, Mindscape have secured the rights to publish the first official computer game based around the exploits of this man.

Described as "The most intelligent beat 'em up ever", *Bruce Lee Lives* will allow you to design and choreograph your own martial arts moves after you've studied and passed out of the finishing school for Jeet Kun Do, the particular martial art which was practised by Lee.

Data East published an 8-bit Bruce Lee game some years back. However, *Bruce Lee Lives* will be the first to have been endorsed by and developed with the blessing of his heirs.

The martial arts film idol, who died in the '70s, was the leading star of the decade's Kung Fu movie craze. Most of these films were based in the Far East and invariably featured a drug dealing Mr Big. The most famous was 'Enter the Dragon', which brought Bruce Lee his first taste of international stardom.



ORIGIN BLASTS OFF

While he does, in fact, look not too dissimilar to Stewart Copeland, ex of the Police, this man is the Space Rogue in Origin's new game.

The sulky looking chappy — that's who you play, by the way — is a sort of cosmic bounder who plunders, pillages and collects bounty the galaxy over.

It sounds like the Space Rogue's a bit of a boy racer. He pilots a Dart, outruns Corsairs and mixes with a rum old bunch which swill copious amounts of lager, sorry Rigelian Ale.

How you can manage to fly straight we aren't quite sure — but all will be revealed, as *Space Rogue* blasts off to the softshop at the end of December.



GOTTLEIB'S STING

One of the most exciting coin-ops on show at the recent Novotel exhibition comes from a manufacturer which is far better known for producing pinball machines.

Gottleib's *Exterminator* takes pest control to new forms of efficiency — and surrealism — as you pilot twenty digits around a maze of rooms, which then proceed to swat the living daylights out of the bugs in the house.

From what we've seen from the game it's going to be a truly bizzare experience to see arcadesters manoeuvring disembodied hands while getting onscreen instructions such as "the wasp will sting you . . . don't grab it!".

This has got to be ripe for conversion. Any takers?

UPDATES FOR HARD DRIVIN'

No sooner have they aimed for the Xmas number one than Domark announce plans for an expansion disk, due out shortly, for their contender for the top spot, *Hard Drivin'*.

Extra Tracks will include a number of mystery features and a new choice of scenery.

Exact details of price and content are still under wraps, but the possibility of an off-road option has been firmly ruled out. "We couldn't do anything like that," claim Domark. "We will be making changes, but we'll still be using the original Hard Drivin' program."



WILD STREETS

There once was a time when black panther referred to a black American freedom fighter. He would be the last person an American Federal agent would choose as a partner. Still all of that seems to have gone by the board with Titus' *Wild Streets*.

During an attempt to wipe out organized crime, the chief of intelligence has been kidnapped by the Mafia.

It is your task to find and resuce the Chief, but your only ally is a magnificent black panther, who watches your every move and who will spring into action when things rough up. Mieow! the streets of Long Island are waiting.



SOLDIER 2000

Your're in the army now. Kitted out with everything the modern hi tech combat soldier of the future should carry — you must plan your strategy, select your weapons and begin your assignment. . .

Artronic's RPG has you playing an amazon of the twenty-first century, and she has been kitted out with an armoured suit so awesome that she now looks like a Japanese fighting robot.

You have a choice of five mission scenarios and single or two-player modes. Fans of the genre will no doubt be thrilled silly to hear that, even as we go to press, *Soldier 2000* will be shooting its way to a shop near you.



NIGHTBREED

Clive Barker's tale of a thousand or more supernatural beings still lies gathering dust in the editing suite; but that hasn't barred Ocean from releasing the first screenshots from their licence of this film.

And if, or when, you finally get your hands on a copy, it's your job to become undead, all in the cause of saving the nightbreed from the scourge of the Sons of the Free.

And you'll have the chance to be a philanthropic zombie when *Nightbreed* appears on a small screen near you next February.



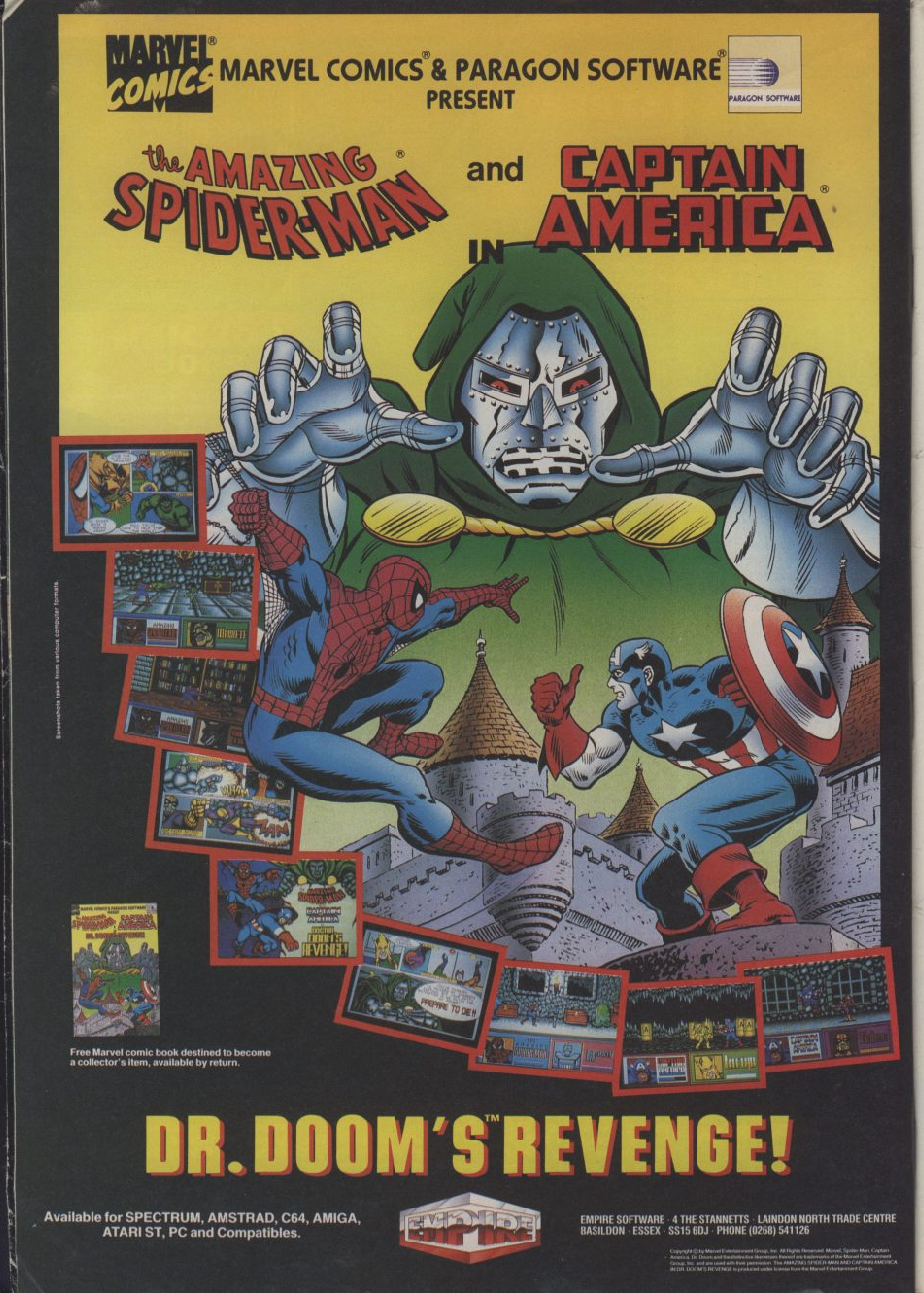
STARFLIGHT

The year is 4619. The mission: find colonizable worlds, gather minerals and ancient artefacts, and learn the secrets of alien races.

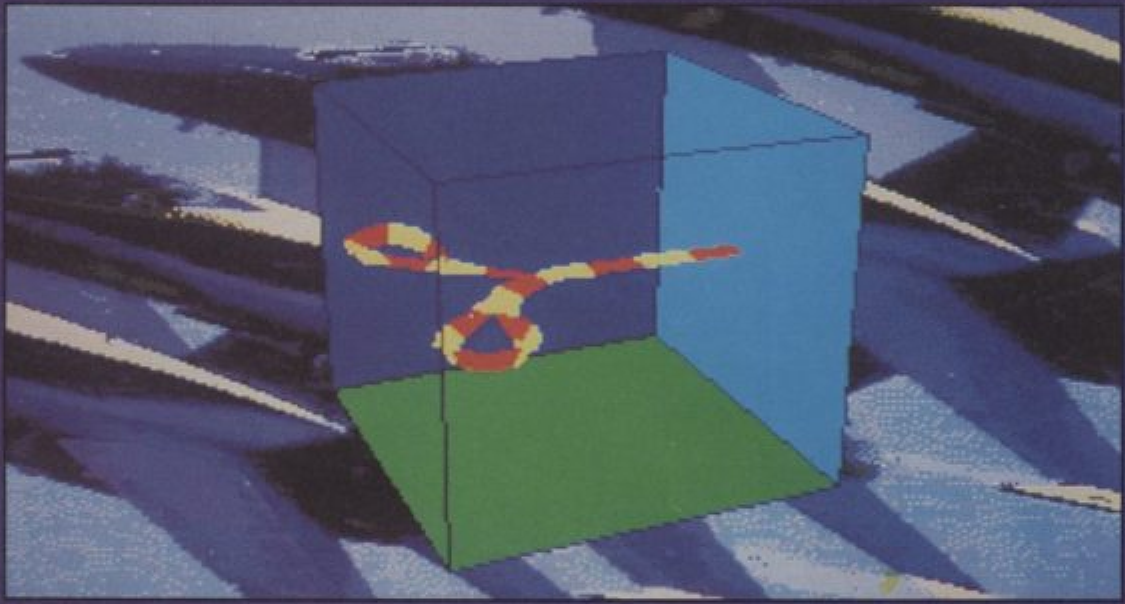
Starflight is a fantasy role-playing adventure which boasts a galaxy of 270 star systems and 800 planets. There are over 1.9 million locations to be explored per planet and over 1½ billion locations in all to be explored throughout the galaxy.

And if you're better at geography than maths, as Commander of an Interstellar spaceship you can collate information about what lies ahead: atmosphere, mass of plant, hydrosphere, lithosphere, temperature and global weather.

And if you get truly sick of being an anal retentive alien, you can always talk to strange new species. Electronic Arts tells us it's much better than fighting them.

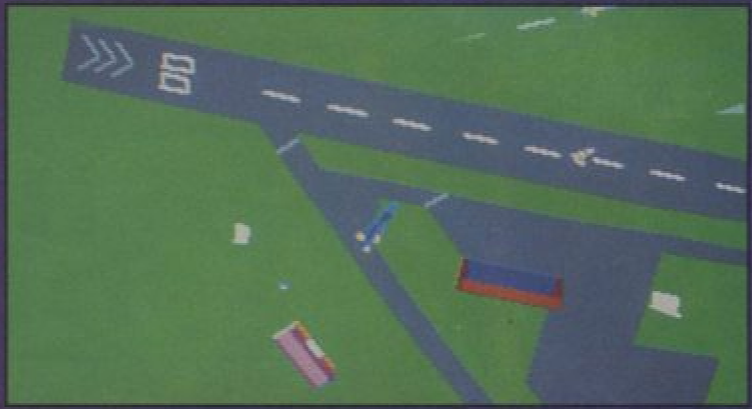

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BUZZ



BLUE ANGELS

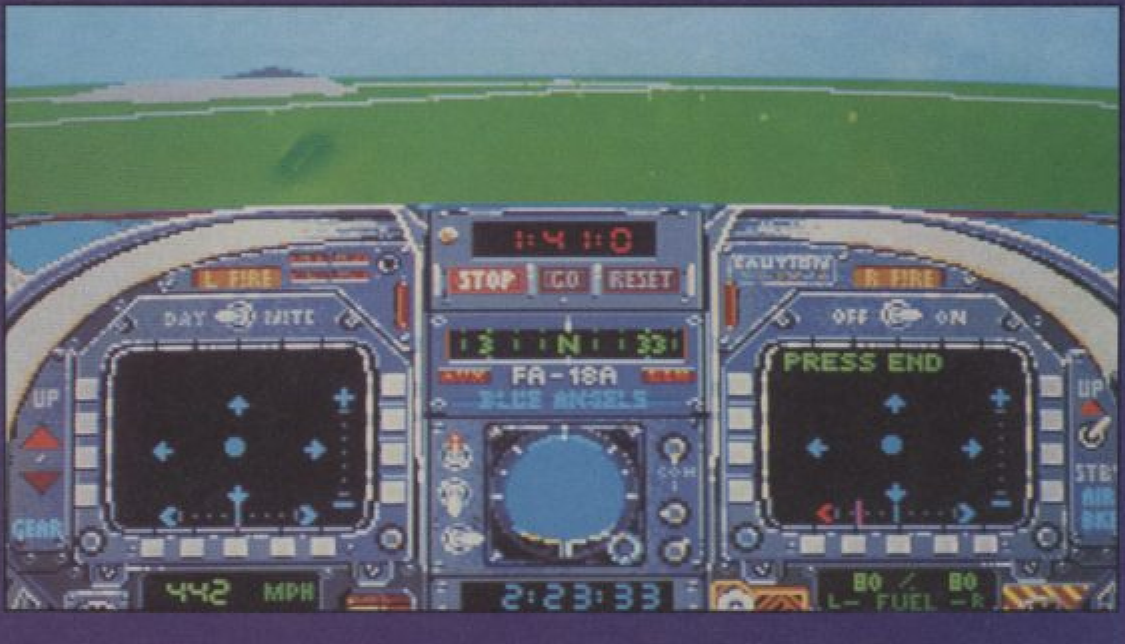
Out soon from Accolade comes perhaps one of the most detailed and comprehensive flight sims yet seen on 16-bit. *Blue Angels*, which is based around the exploits of the self-named US rivals to Britain's Red Arrows, not only gives you the opportunity to sink your wing tips into such mind-blowing aerial manoeuvres as the Diamond Double Farvel, the Dirty Roll, or the Solo Tuck Away Cross, but it gives you the choice of three airshows to compete in, six pilots to play, plus spectator mode, training mode and cockpit simulation.



Spectator mode lets you select and watch a prerecorded airshow from several locations; the simulator lets you practise a manoeuvre in a flight trainer; practise manoeuvres puts you in the cockpit so you can perfect your technique — and from there on you can simulate, practise or, once qualified, fly in a real airshow, or simply free fly over the course. One of the neatest features of the game is the little cube which you can select and which projects both diagrams of the flight path you've taken and — perhaps — the one that you should have flown.

The Blue Angels, who have been, thrilling spectators for nigh on forty years, now use the FA/18 with a distinctive yellow flash along the side of the fuselage. Accolade's translation of their high-flying stunts is shop-bound very soon, and will be reviewed in next month's issue of CU.





BUZZ



OZ RULES FOOTY

Again Again's *Australian Rules Football* should be the first of its kind in this half of the world.

After their recent excursions into television titles, the Pontefract-based publishers appear to be changing tack. They hope that this new form of sports simulation will score well in the sales charts and put *Australian Rules Football* slap bang on the gamester's map.

By all accounts you have to battle it out in the Outback Amateur League before qualifying for the even rougher UFL Victorian Football League to win the coveted Victoria Cup.

Australian Rules Football has a notorious reputation for being a hard man's sport. It is also known as No Rules Football on account of its tendency to appear to the spectator as a free-for-all.

There's no doubt, however, that Again Again have been programming in some rules and regulations. This game from down under, we're told, should be bouncing toward your soft shop before the year is out.

TINTIN ENCORE

Infogrames' next Tintin tale will be *Black Island* in which the cub reporter goes on holiday to a remote Scottish island and encounters a gorilla and a band of counterfeiters.

Infogrames have acquired the rights to interpret a number of Herge's Tintin books and are looking forward to publishing a number of games based around them, but *The Crab with the Golden Claws* could well be in the running for the third.



GAINSTAR'S OLDE GOLDIE

The producers of *Targhan* seem to be ever more intent on plundering the past in search for games ideas. Not content with basing their next release on ancient Greek mythology (see *Herakles*, opposite), Gainstar have announced plans for an arcade adventure set in the wild times of woolly mammoths, sabre-toothed tigers and the Tyrannosaurus Rex.

'Historical accuracy is not our main concern,' a spokesman from the company claimed. The aptly named *Dinosaurus* will number six Greek ex-gods amongst it characters. Your main opponents, however, will nevertheless be Pterodactyls, Triceretops, Stegosaurus and T Rex himself.

Gainstar claim that they have no plans to move away from this particular style of game. Described as akin to *Dungeon Master*, *Dinosaurus* will feature thirty-nine objects to discover, plus 3D definition and real time operation.





SWEEPING GREAT LICENCE

Alternative software's latest TV licence acquisition is none other than Sooty, Sweep and Sue. The seemingly ageless glove puppets will pop up soon in pixel form in the first of a series of Sooty games.

Sooty and Sweep will be on budget 8-bit with a 16-bit version planned. And it's a race against the clock as Sooty and Sue pick up their canine pal's dog bones before Master Matthew comes home and throws a wobbly.

Sweep, we're assured, will be squeaking and Sooty with be muttering incantations. There are puppets of Sue and Sooty to the twelve of you who can name another character which appears in the TV show. Answers on a postcard to the usual address.



HERAKLES



Gainstar's 3D adventure whisks you back to mythological Greece — and to action which could have come straight out of *The Clash of the Titans*.

They're a load of prima donnas, these ancient gods. In a terrible fit of pique, Ares, God of War, has thrown away The Key to Life. As Herakles, Son of Zeus, it's your job to find the twelve remnants of the key before the ubiquitous forces of chaos do.

Gainstar are hoping that this game will be big. *Herakles* will be around in the softshop towards the end of January, or before you can say "Eureka!"

INFESTATION



Forthcoming from Psygnosis, *Infestation*, comes from that oft-exploited stable which plays upon you, the software owner's prehistoric fear of all things creepy and crawly.

You play the cosmos-hopping zealot who's sole aim is to wipe out all life which has a carapace or spindly antennae. You're armed, of course, with cyanide gas and the general drift of the game is to give the *coup de grace* to the loathsome little blighters by atomising their planet.

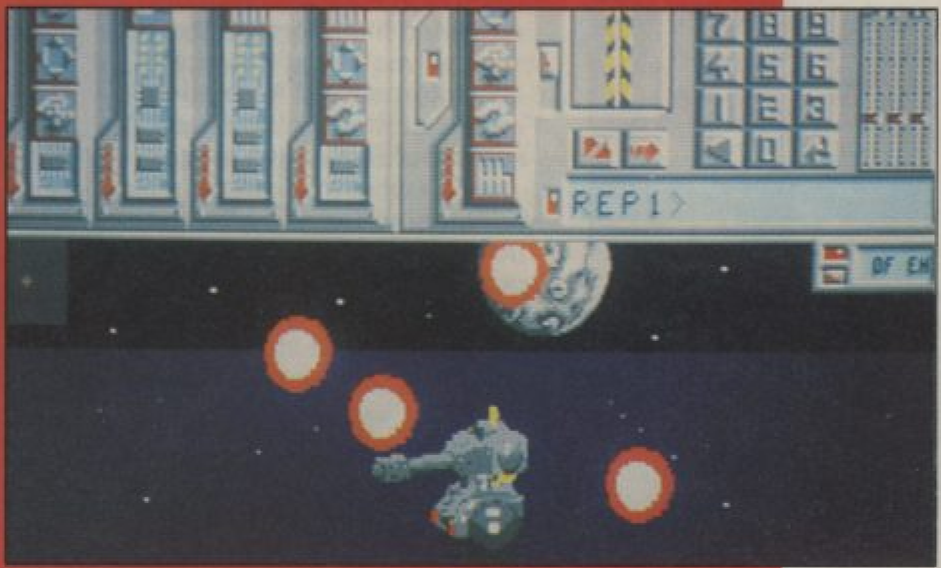
***Infestation* on the Amiga will be wriggling your way at the end of the month.**

DARK CENTURY

Do not take prisoners . . . four have escaped . . . now in command of assualt vehicles . . . seek out and destroy.

Titus's soon-to-be published *Dark Century* is a 3D ray-traced tale of vigilantism in the Lunar outlands, a sort of *Death Wish* in a twenty-third century precinct. To the robo-car, folks, let's act like the Angel of Death . . .

We suspect that *Dark Century* will go for the gut not the head. But for those of you with a vindictive streak, this just might be the ticket.



KNIGHTS OF LEGEND



***Knights of Legend* has taken over eight years to develop, claim Origin. Why, you may ask, has it taken so long to come up with the goods? Apparently it's all to do with the fact that *Knights of Legend* will be the first RPG to offer a modular design. Four addtional modules are planned, enabling you to transport your characters to wildly different settings. The master system and the first scenario, *The Realm of Ashtalarea*, are due out on both Amiga and 64 at the start of next year.**

MOVING WITH THE TIMES

ANIMATION COMES OF AGE





This month has witnessed the coming of age for the computer animated film. Some of the computer movies at the recent 6-day International Animation Festival at Bristol stood head and shoulders above those which were made more traditionally. The day after the IAF finished, the Computer Graphics Film Festival Awards were held at the Odeon Marble Arch, giving the industry a chance to set its own standards. Steve James was at both . . .





'Broken Hearts' above and 'Ivor's Big Day', left.

'OK, now you can hear wet tyres on the road and the squeal of brakes and the thud of the car hitting a pedestrian; so do you want to fade in the scream, or do you want it to sound a bit more crisp and clear?'.

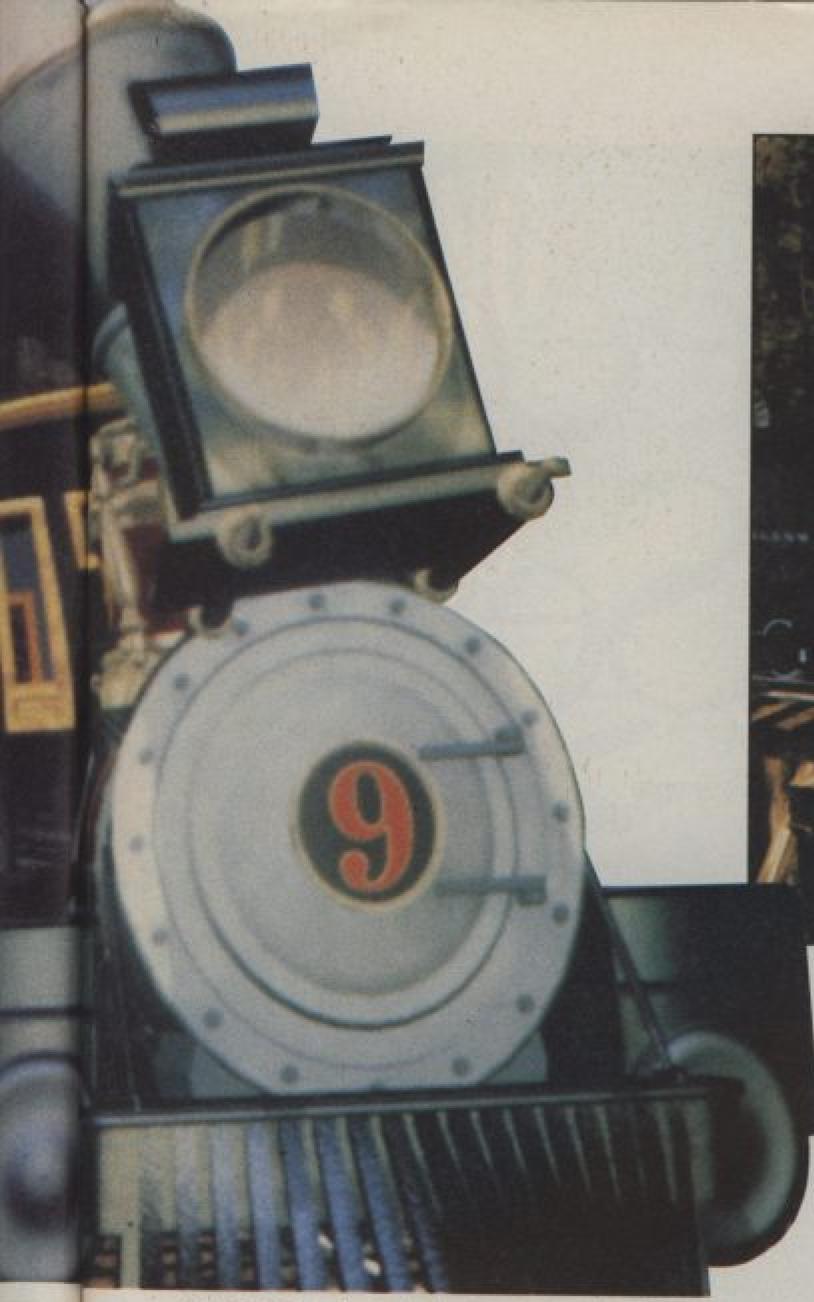
There was plenty at the International Animation Festival for wannabe computer film directors. You could learn how to add chills to the soundtrack of a thriller, or how to reinvent the Smarties ad using the latest graphics package. On top of that there was news of what some more familiar names (Don Bluth, MTV, Snapper) were up to, plus a whole new crop of talent to spot — and a seemingly endless number of films to watch.

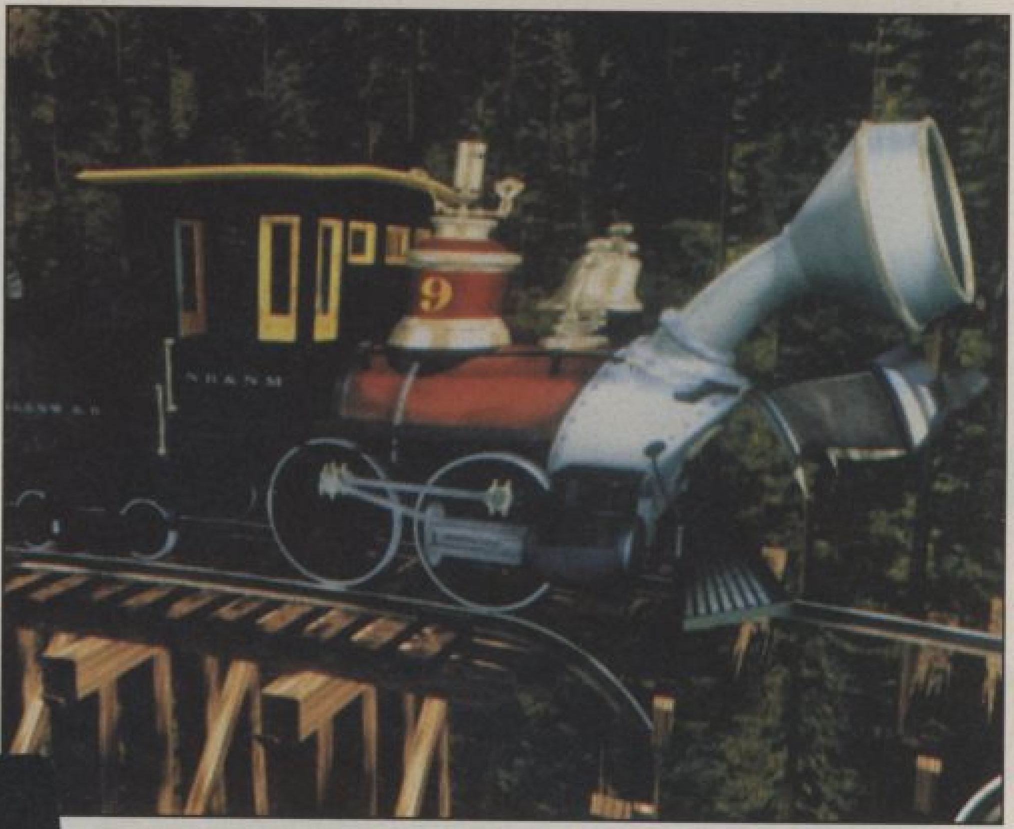
The most talked-about event of this eighth IAF was The Norman McLaren Memorial Lecture given by John Lasseter, who to date is the only computer artist to have been awarded an Oscar for best short animation.

Take a barrow-load of tack, the sorts of colours you'd see decking out an American store which sells jelly beans and jelly beans only, an accapella soundtrack by Bobby McFerrin — and you have John Lasseter's latest project "Knick Knack", steeped in Kitsch. It concerns the frustrated attempts of a snowman in a shaker to break out of his bell and canoodle with a female ornament. It's the sort of Tweetie Pie-style cartoon which pleases the crowds, rather than those who'd like computer animation to push back the boundaries of perception; but it's certainly a very funny film whose warmth was well noted.

Lasseter explained how he works with his programming team. "I leave it to them to think through the technical side, just how the software will self-shade and map texture . . . I stick to plot, character and the visuals". Lasseter then went on to tell me how he manages to give his work such a richly human feel. "Most people shy away from home videos," he told me, "I watch them a great deal; for instance I find films people have made of their babies great for studying basic emotions and, although so far my films have been comedies now I'm moving on to longer works I'll have time for the sad bits, too".

Rivalling Knick Knack in cuteness was another new, American short, this time Steve Goldberg's 'Locomotion'. An interpretation of the children's tale 'The Little Engine That Could', 'Locomotion' has a Wild West train as its hero which approaches a bridge that has collapsed. Should it stop, or should it keep to the timetable and jump over the gap? Needless to say it does the latter, and builds up steam as it contracts and expands in time to a hoe down song. The squash and stretch effects used in this film represent the high-end of





'Locomotion'. Sugar coated cinema, but it deserved to win the Best Film of the Year award.

computer animation techniques.

A number of the films were altogether more abstract. 'Pencil Test', by Nancy Tague, was manic and iconoclastic; 'Yan Shun', by Semania Luk Cheung, was a meditative exploration of Oriental landscape, each frame re-examining aspects of 3D sugarloaf mountains like a visual Hai Ku.

Joan Staudy's 'Broken Hearts' was far more disturbing. It borrowed heavily from the nightmare scenes in Roman Polanski's 'Repulsion', where the walls of a house sprout limbs. The film dissects the death throes of a relationship. Thematically and visually, it is tense and neurotic.

Whether by design or by constraint the student entries to the festival numbered some of the sparser, more fevered plots. By far the best of these was Jamie Russell's 'Ivor's Big Day'. Running for just under four-and-a-half minutes, the film throws out a welter of images. Deep green in politics, deep house in soundtrack, 'Ivor's Big Day' is an all-out attack on the synapses while juggling with ideas of insanity and militarism.

But not all of the excitement was confined to the screenings. Matt Forest gave a lecture on television graphics and MTV Europe held a wild and boozy party, complete with male and female belly dancers, to launch their new series of environmental stings (*see CU preview, June 89 issue*).

The bars around Bristol's waterfront were teeming with people swapping stories and making business contacts. I spoke to one, young, enterprising group who are on the verge of getting financial backing to set up the world's first interactive electronic zoo, which, based around "Harry" Quantel technology, will form the mainstay of a proposed West Country-based theme park.

The Amiga got a look in, too. Surprisingly, perhaps, a number of people were talking about the animation used in Psygnosis' *Shadow of the Beast*. More were talking about the 1000s and the A500s which have recently been used in America — firstly to create an animated backdrop for a production of Shakespeare's 'The Tempest' at Sonoma State University ('The Love Story of J. Alfred Prufrock' will be next), and secondly to co-ordinate a laser show at the Sea World of Texas' amphitheatre. On the coin-op front, Sullivan Bluth Studios were around with details of *Time Warp*, the sequel to *Dragon's Lair*.

But, of course, not everything at the festival revolved around the computer. Undoubtedly the highlight of the more traditionally animated films was the UK premier of the two hour Japanese cyberpunk movie 'Akira' which has gone down a storm in its homeland. Veering between a Spaghetti western and a philosophical tract, 'Akira' is a full-blown, fully-moving and very bloody graphic novel.

The plot concerns the exploits of a motorbike gang in the post holocaust

The non computer animated highlight of the IAF. 'Akira' — a cyberpunk cartoon.

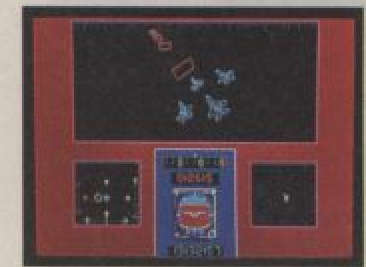


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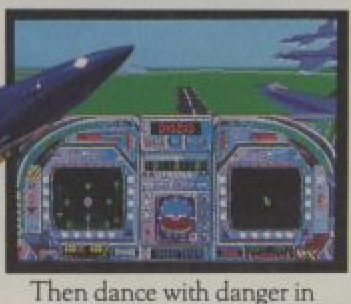


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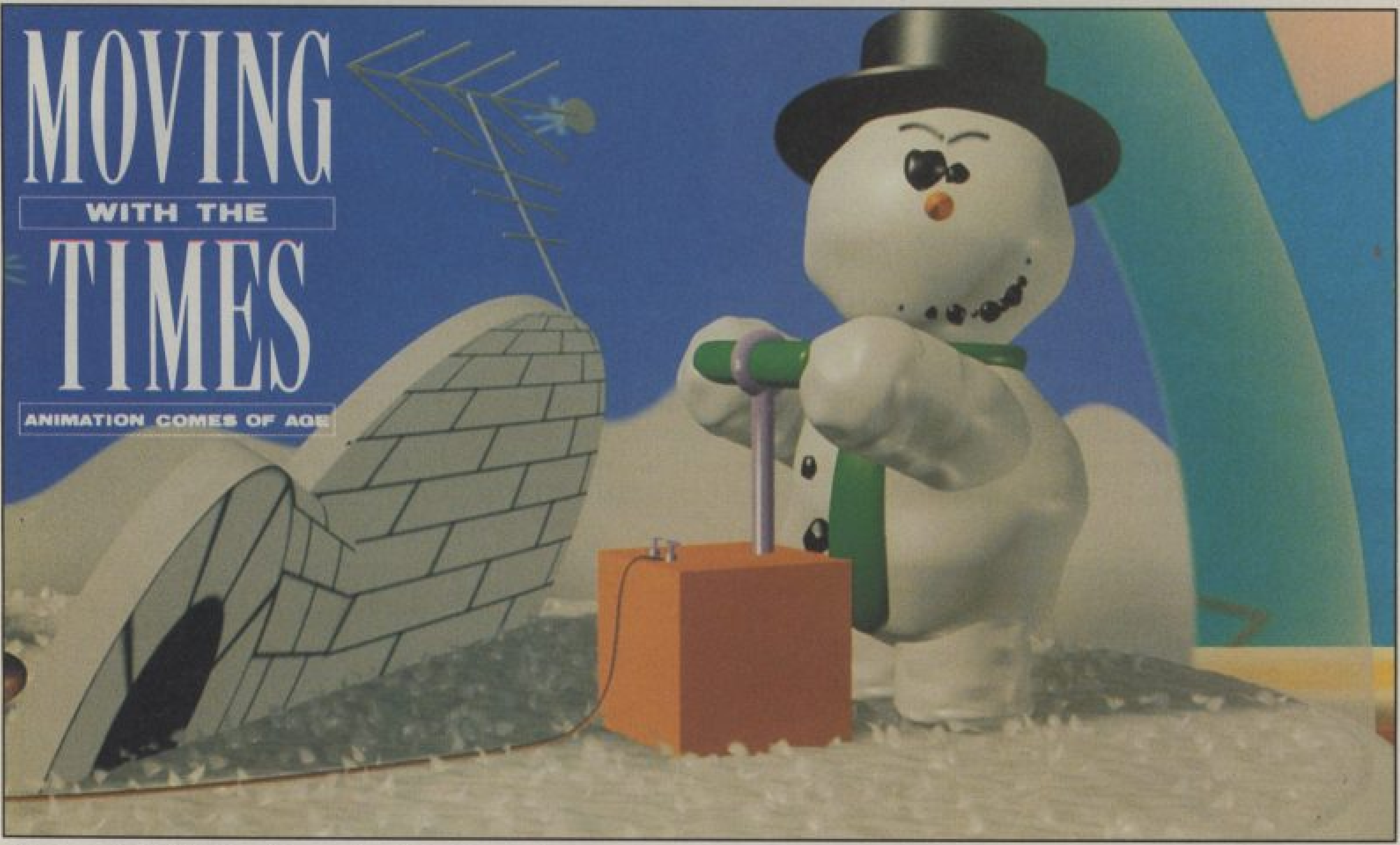
Actual game screens from IBM PC EGA version of the game. Other versions may vary.

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MOVING WITH THE TIMES

ANIMATION COMES OF AGE



John Lasseter's 'Knick Knack' was animated by Pixar, who previously worked on 'The Return of the Jedi'.

city of Neo Tokyo. One of the group is being taken over by a force which is linked with the shadowy figure of Akira. From there on the film is like a Shinto whodunnit. No one seems to know why the boy has been possessed, or whether Akira exists or is simply the creation of the local technocrats. If he does exist, is he spirit or is he a cyborg? 'Akira' is perfect Samurai sci-fi. It's monstrous fun, providing you can stomach a great deal of ketchup on your Sushi.

Don't get the impression though that the IAF is all about arthouse. Some of the most popular screenings were those run on a "Desert Island Discs" basis in which guests were invited to choose their top twelve cartoons. It wasn't surprising that many of them opted for Daffy Duck, Buggs Bunny and Tom and Jerry.

What was so impressive about the festival was just how down to earth it was. All of the film makers were approachable and the atmosphere was party-like.

It was great, too, to note people's attitudes to computer-animated movies. They weren't treated as novelties, they weren't put on a pedestal — just treated on their individual merits like any other film.

COMPUTER GRAPHICS 89

Pipped to the post by the IAF, Blenheim Online's Computer Graphics Film Festival Awards came toward the end of their own exhibition — of computer graphics, films and CADCAM — at London's Alexandra Palace Exhibition Centre.

What you might have expected from the CGFT was to see the cream of the crop — the very, very best in computer animation. What you were given — for a ludicrious £28 — was a couple of hours of tedium and a frankly misleading idea of what the aims of the subject should be.

To be fair, the agenda set by the awards was much wider than the IAF's and to their credit, the judges awarded Snappers' Smarties 'Gremlins' the Commercial of the Year; similarly, 'Locomotion' deserved the Festival Media Award. From that point on, however, the opinions of the panel, distinguished media critics though they were, simply seemed half-baked.

You might expect a little dryness from something called "Study of a Numerically Modelled Severe Storm"; you may not even be surprised to hear the odd eulogy upon the computer's potential. You do get worried, however, when the audience starts to laugh at the prize winning films.

There seemed to be two hidden assumptions in the selection. Computer animated films are successful if they can out-Disney Walt, or secondly if they serve as symbols of mankind's technical prowess and are accompanied by semi-religious narration full of spuriously scientific junk.

The Special Animation Award (the festival's golden globe) was a case in point. Runner up was "Paris 1789" (the French Revolution but only as Jimminy Cricket could see it). The winner was 'Imagination' by the Links Corporation of America (little balls of light form jellyfish, form bigger fish, form humans who take off into space to find the eternal truths of the cosmos) . . . "From the tower of science built upon the dreams and genius of Man, new horizons stretch, seemingly endless and enticing . . . the trust and belief in imagination, that eternal hope which captures us — and we may even reach the stars". It may be OK for a US President, but if that's good enough for best computer animation of 1989 then I'm my own mother's hat.

The IAF provided an excellent forum for computer animation by letting it stand on its own two feet. The CGFF was outmoded. If computer animation is to continue to grow as a recognisable artistic form then it shouldn't be treated like a rare and mutated greenhouse plant. Otherwise, as was visible at the CGFF, it is in danger of becoming bankrupt.

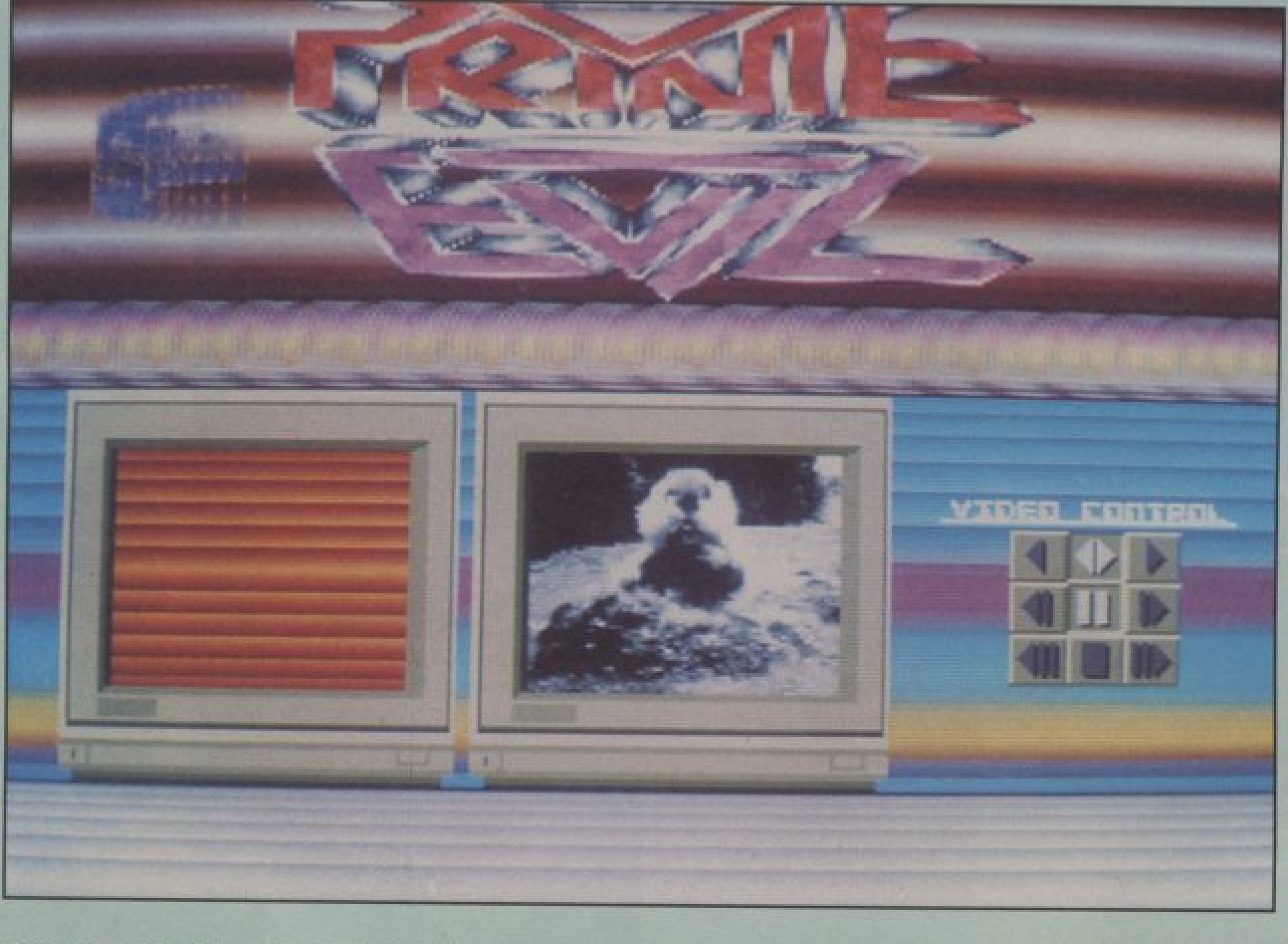
The title sequence for the IAF was also joint winner of the Best Title award at Blenheim Online's Computer Graphics Film Festival Awards.



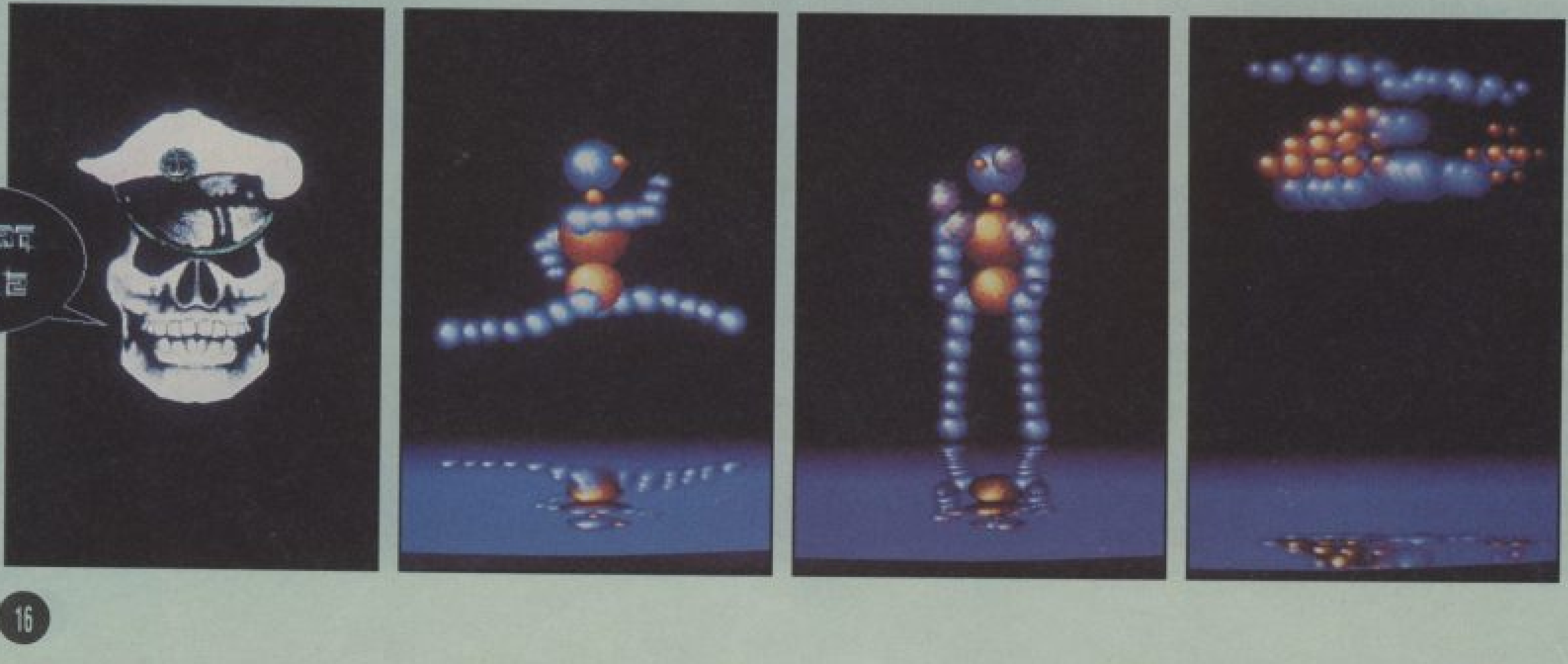
DEMOS

A fuller postbag this month including some neat mega demos. Thanks to all those who sent in their wares particularly 17 Bit and Wicked. Any groups attending the Christmas Commodore Show should bring their demos along so we can get them in the next issue. Anyone wishing to mail stuff to us should send it Demos, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

MOVIESHOW: An inventive little devil of a demo from Prime Evil featuring black and white clips from films. Pictured is the gopher from Caddyshack, but there's also Arnie in the Running Man, Karate Kid, Flight Of The Navigator and Blue Thunder. Apparently there's more disks to come.



MEGADEMO: Another two disk job from Red Sector featuring the ubiquitous Eddie, copious amounts of scrollies, flying logos, samples and best of all, at the end, a sub section composed of vector balls, all of which come together to form patterns, shapes and characters.



DEMOS

MEGADEMO: Another one, this time from Britain's RAF which opens with a nice lightning effect burning the logo on the screen. Neatest touch of all is the commercial break with a revolving Coke can. Do Coke need the publicity, though?



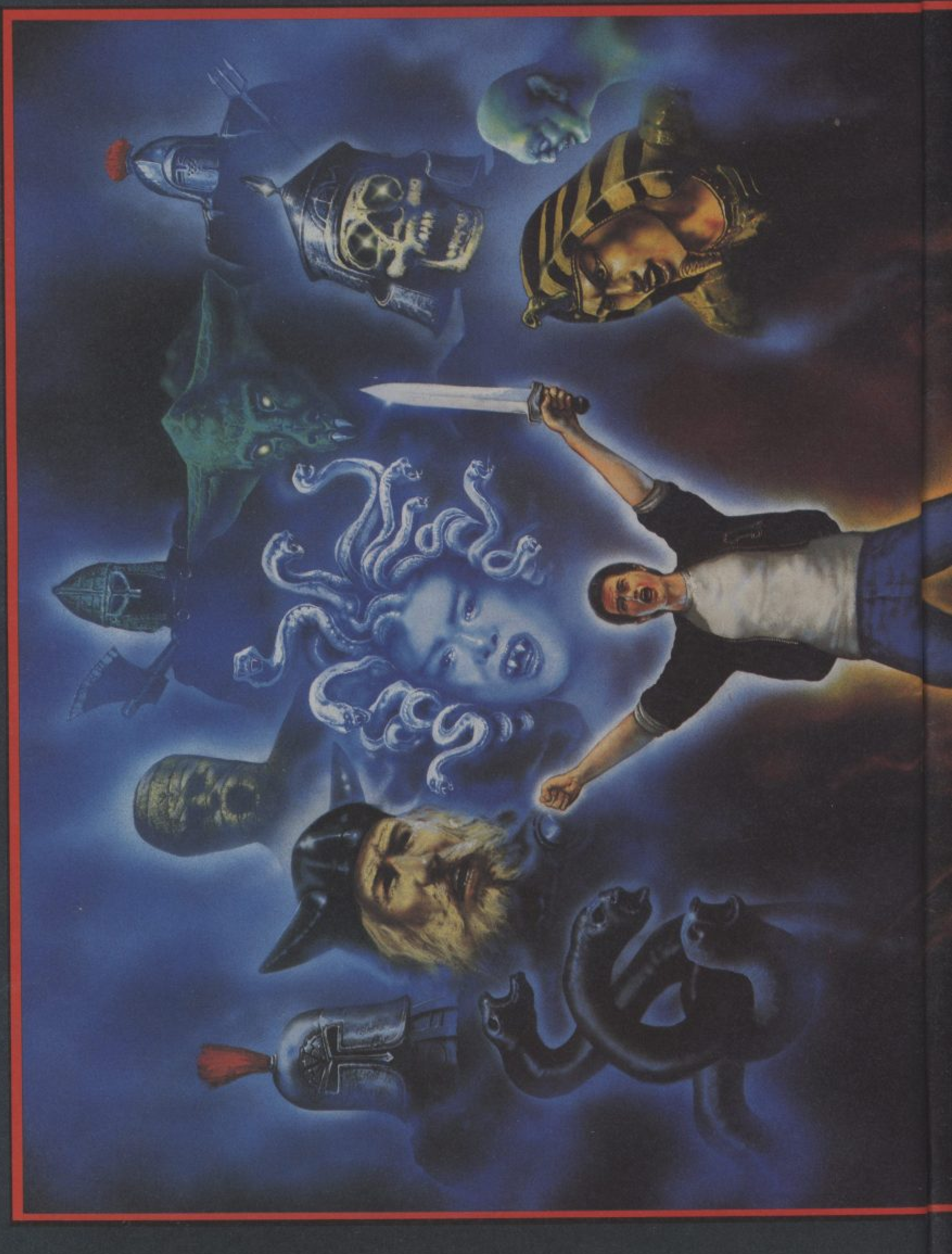


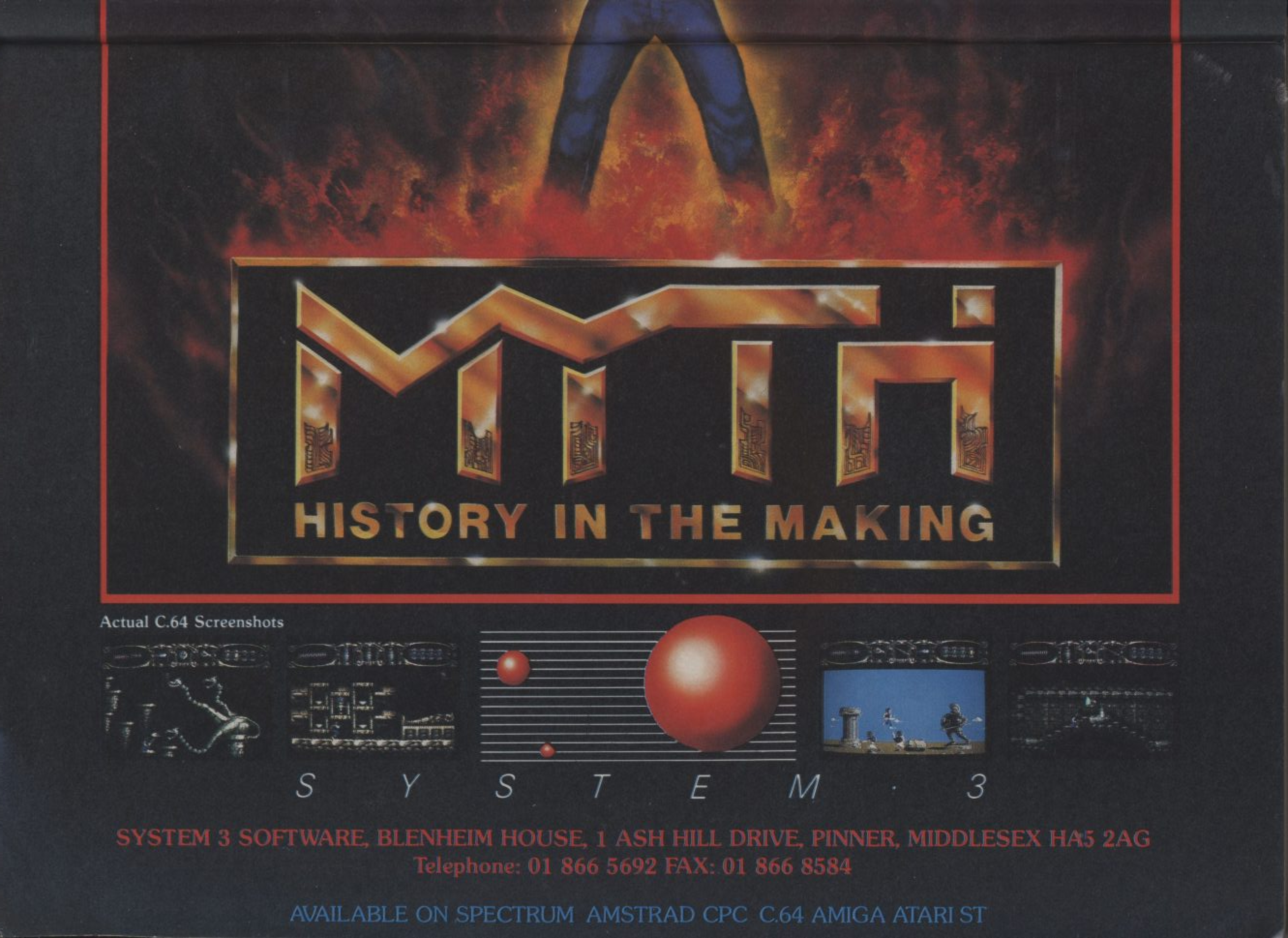
PUGGS IN SPACE: Held over from last month when the disk mysteriously disappeared is Dyonysius' little tale of one unlucky alien and his unhappy trip to Earth. Word has it that Psygnosis have stepped in and snapped this up for a game because they were so impressed.










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Pegasus		●	●	●	●	●	●	●	●	
Rack 'em				●	●	●				
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SPACE ACE — EMPIRE
The sequel to Dragon's Lair is due to appear at any moment. Like its predecessor it will have superb graphics with over forty screens of action as Ace pursues the evil commander Borf, girlfriend stealer and inventor of the Infanto Ray.



SHADOW OF THE BEAST — PSYGNOSIS
Not just a piece of pretty expensive packaging, as a cruelly disfigured beast stalks through 350 screens of lavishly drawn action in an attempt to take revenge on the evil lords responsible.



FUTURE WARS — PALACE/DELPHINE
How does a window cleaner end up transported to an alien invasion in the year 1304? Ask French softco Delphine who are responsible for programming this interactive adventure with visually exciting graphics and thoroughly absorbing gameplay. It's reviewed this issue.

UNREAL — UBISOFT
As ever the plot makes as much sense as an Albanian in Oxford Street but Ubisoft's next release is pretty enough. It concerns two characters called Fragor and Isolde travelling in the land of Unreal.



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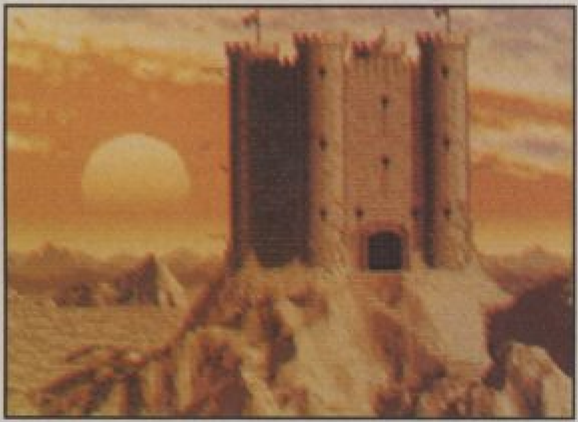
What more could you ask for than to start the new year with two-hundred smackers worth of your favourite games?

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CU Compo



THE LOST PATROL — OCEAN
Given away as a demo on the front of last month's CU The Lost Patrol is Ocean's first foray into the world of interactive movies. The still used comes from one of the interlude screens which materialise as you try to guide your patrol back to base.



DRAGON'S BREATH — PALACE
The quest for immortality is at the heart of Palace's next game. Due to be released in the New Year Dragon's Breath concerns the attempts of three characters to reach the throne room of a great castle wherein the secret is contained. It's a strategy game with trading elements.



BLADE WARRIOR — MIRRORSOFT
Originally called Palladin, Blade Warrior concerns the tale of a knight searching for a magical sword which will kill a source of great evil. It's a fantasy game with neat multi-frame silhouettes like the still shown, which betray the programmers' background in film animation. Review next month.

WEIRD DREAMS — RAINBIRD
Reviewed this issue, Weird Dreams is the disturbed tale of a man's hallucinations whilst unconscious on the operating table.



MATERIA

20 ESSENTIAL GIFTS FOR CHRISTMAS:

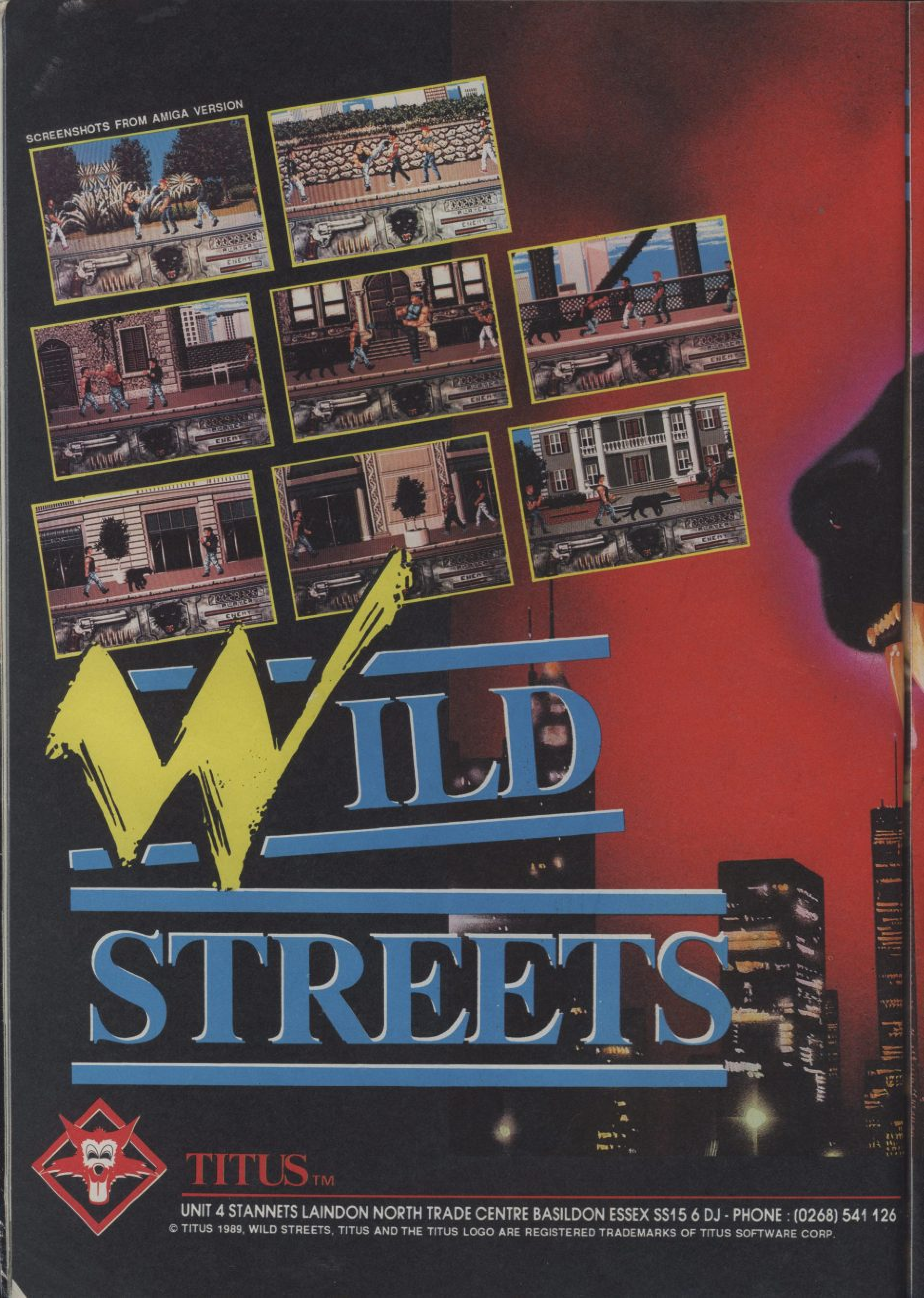
Clockwise from wooden attache case (£85 from Roxie), The Star Wars video trilogy (£39.95 Virgin Megastore), 502 memory expansion, crucial for playing It Came From The Desert and using D Paint (£120 from all Commodore dealers); Star Trek compendium (£7.95 Virgin); Best Of Sunday Sport (£3.50 Virgin): D Paint III (£99 Electronic Arts); CU polo shirt (£8.99 from us); metal Mustang aeroplane/lighter £34.95 Roxie); Tin Tin T-shirt (£8.95 Pilot); Moonrocket keyring (£3.95 Pilot); Goals Galore — 110 goals from last season (£9.99 Virgin); Roger Rabbit (rental only but still a must); The Fly (£9.99 Virgin), Viz Calendar (£4.95 Virgin/Vix mailorder); Maltese Cross socks (£4.99 Sock Shop); Cruiser joystick (Powerplay); De La Soul 3' High And Rising LP (£7.99 Virgin); Satellite pen (Roxie £19.95).

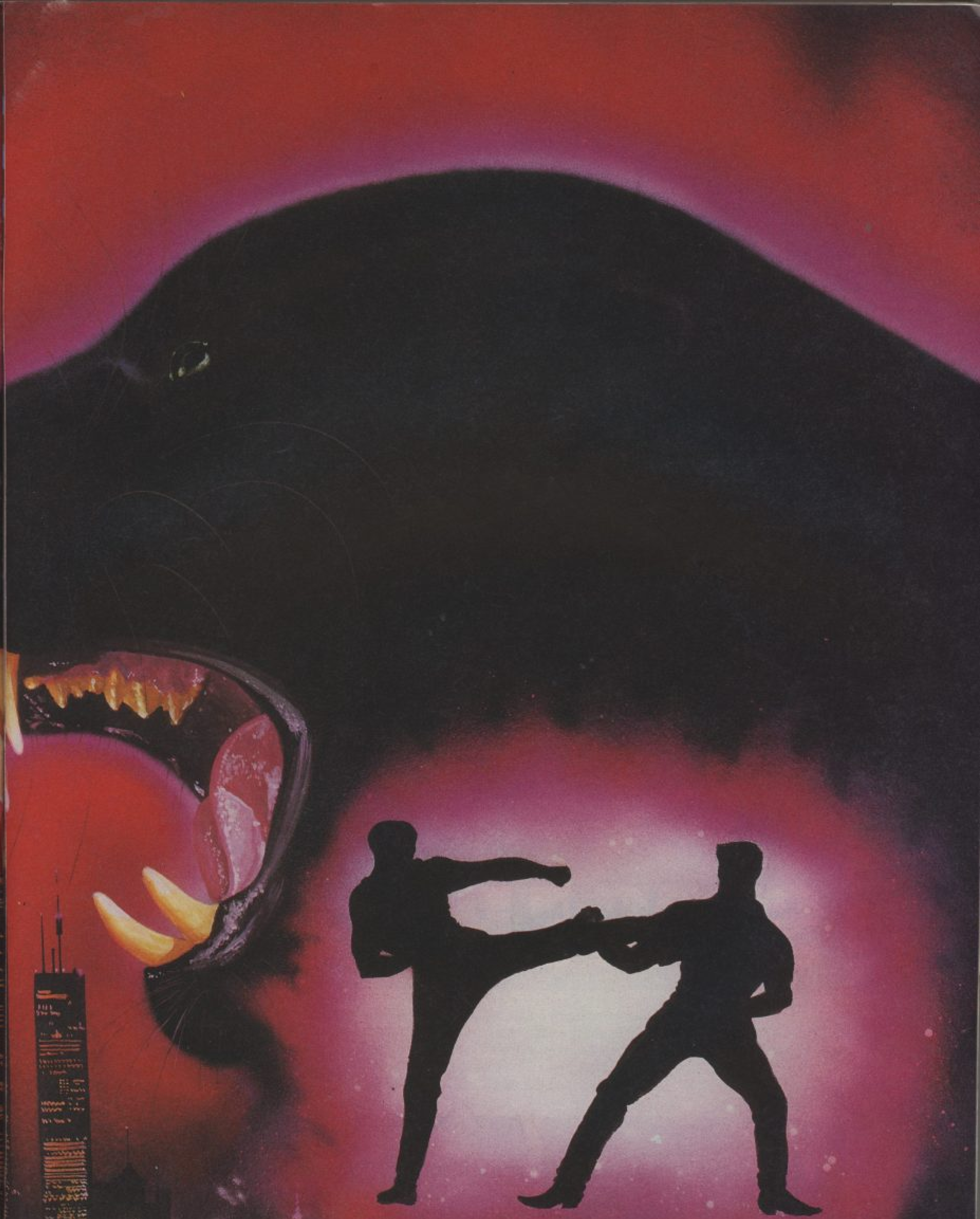
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CHARTS

REVIEWERS CHOICE

Steve James: ***Sim City (Amiga), Populous — Promised Lands (Amiga), Stunt Car (Amiga).***

Mike Pattenden: ***Double Dragon II (Amiga), Stunt Car (Amiga), Ninja Warriors (Amiga).***

Mark Patterson: ***Sim City (Amiga), Myth (64), Future Wars (Amiga).***

C64 CHART

TM	LM		
1	NE	BATMAN — THE MOVIE	OCEAN
2	NE	CRAZY CARS	HIT SQUAD
3	3	WIZBALL	HIT SQUAD
4	1	PITSTOP 2	KIXX
5	NE	PAPERBOY	ENCORE
6	2	SHINOBI	VIRGIN
7	NE	TOP GUN	HIT SQUAD
8	NE	ROBOCOP	OCEAN
9	17	INDIANA JONES — LAST CRUSADE	US GOLD
10	5	EMLYN HUGHES INTERNATIONAL SOCCER	AUDIOGENIC
11	4	ALTERED BEAST	ACTIVISION
12	20	GHOSTS AND GOBLINS	ENCORE
13	NE	STRIDER	US GOLD
14	NE	ENDURO RACER	HIT SQUAD
15	NE	WORLD SERIES BASEBALL	HIT SQUAD
16	9	APB	DOMARK
17	NE	DRAGON NINJA	OCEAN
18	15	THEATRE EUROPE	SUMMIT
19	14	POSTMAN PAT	ALTERNATIVE
20	NE	SHORT CIRCUIT	HIT SQUAD

AMIGA CHART

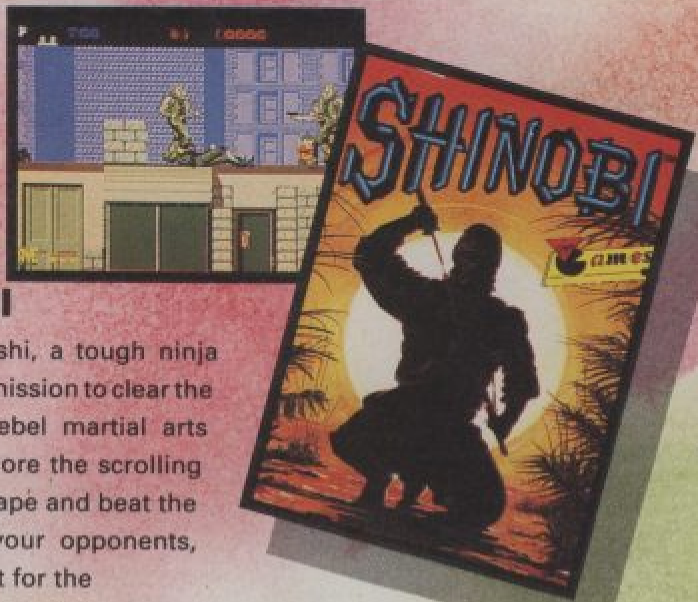
TM	LM		
1	1	XENON 2	MIRRORSOFT
2	NE	BATMAN — THE MOVIE	OCEAN
3	NE	SHADOW OF THE BEAST	PSYGNOSIS
4	8	KICK OFF	ANCO
5	NE	ALTERED BEAST	ACTIVISION
6	3	F16 COMBAT PILOT	DIGITAL INTEGRATION
7	6	POPULOUS	ELECTRONIC ARTS
9	8	FALCON MISSION 1	MIRRORSOFT
9	11	FALCON	MIRRORSOFT
10	2	POPULOUS — PROMISED LANDS	ELECTRONIC ARTS
11	NE	BEACH VOLLEY	OCEAN
12	NE	PAPERBOY	ELITE
13	NE	APB	DOMARK
14	4	BLOODWYCH	MIRRORSOFT
15	7	ROBOCOP	OCEAN
16	RE	LOMBARD RAC RALLY	DATABASE/MANDARIN
17	5	NEW ZEALAND STORY	OCEAN
18	NE	GRAND PRIX CIRCUIT	ACCOLADE
19	16	INDIANA JONES — LAST CRUSADE	US GOLD
20	NE	STRIDER	US GOLD
21	13	TEST DRIVE 2	ACCOLADE
22	NE	GUNSHIP	MICROPROSE
23	10	HONDA RVF	MICROSTYLE
24	NE	CONTINENTAL CIRCUS	VIRGIN
25	NE	LASER SQUAD	BLADE
26	NE	TV SPORTS FOOTBALL	MIRRORSOFT
27	NE	SWORDS OF TWILIGHT	ELECTRONIC ARTS
28	NE	POWER DRIFT	ACTIVISION
29	NE	OUT RUN	KLASSIX
30	NE	LANCASTER	

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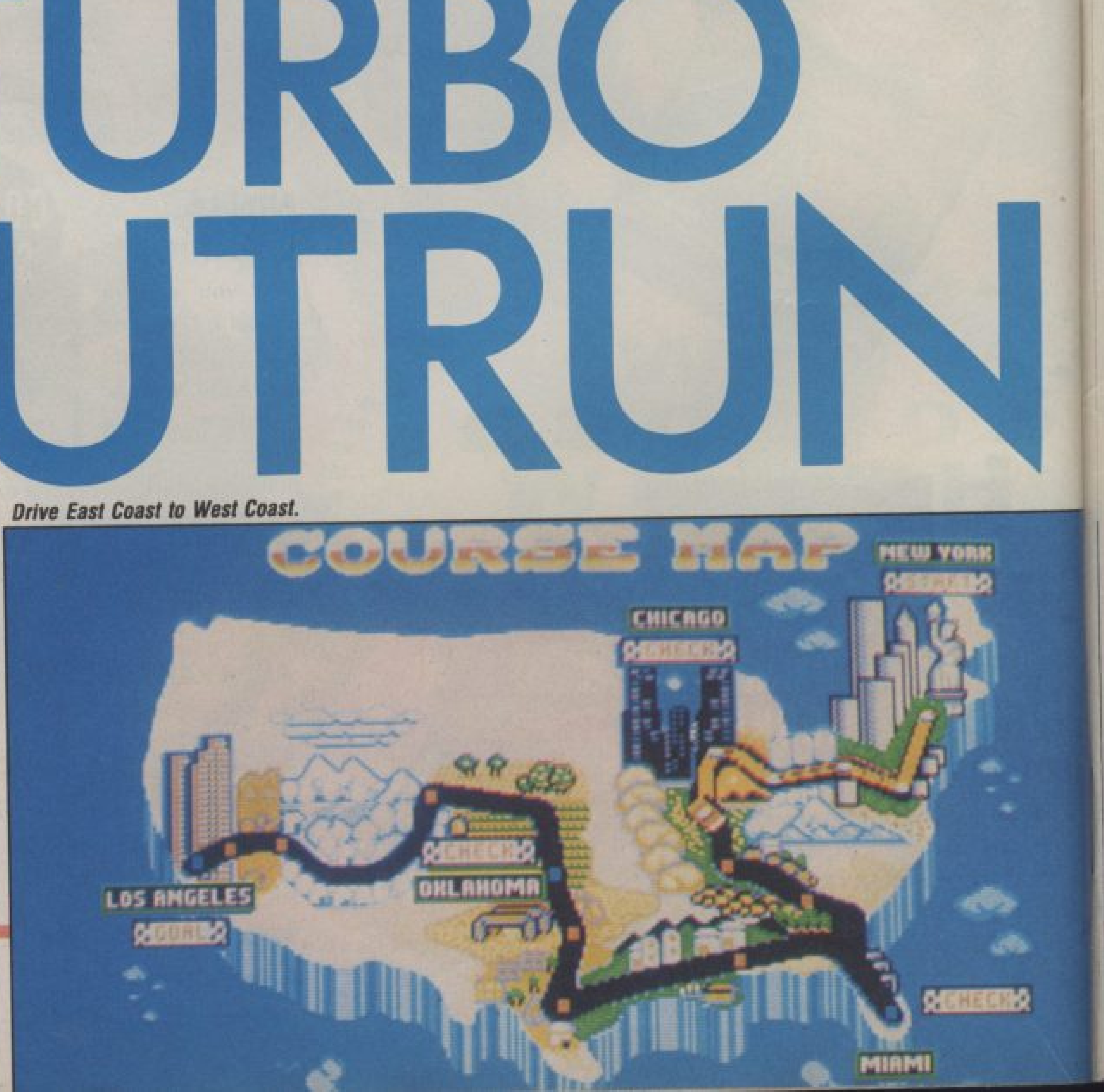
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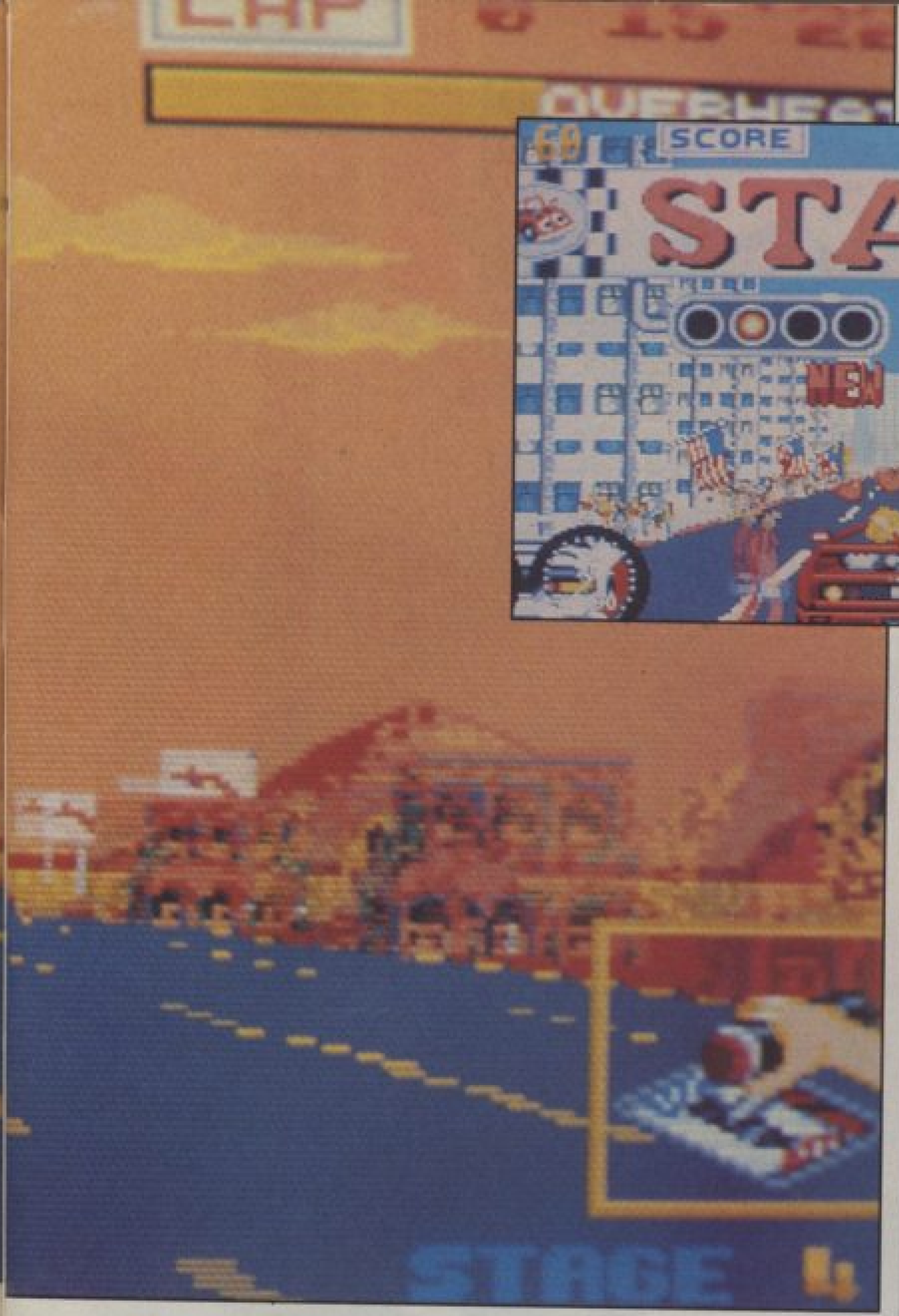
Cruisin down the Freeway.

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AMIGA SCREEN SCENE

64 UPDATE

This is what the game should be like — high quality graphics, fast scrolling, excellent sound and a multitude of features.

Journey from New York to Los Angelés in sixteen stages. En route you face storms, wet roads, snow flurries and innumerable other cars, including the white Porsche, whose driver steals your girlfriend should he beat you in a stage.

Visually, *Turbo Outrun* 64 is extremely impressive. The graphics are well drawn, update fast and manage to retain the feel of the arcade version. Accompanying the graphics are several impressive tunes, each with its own style and very rarely repetitive.

Every now and then you get the option to change your tyres or improve your engine or turbo, with little mechanics obligingly shown attaching the parts to your car. At the end of the game you are shown a map charting your progress across America, again featuring excellent graphics.

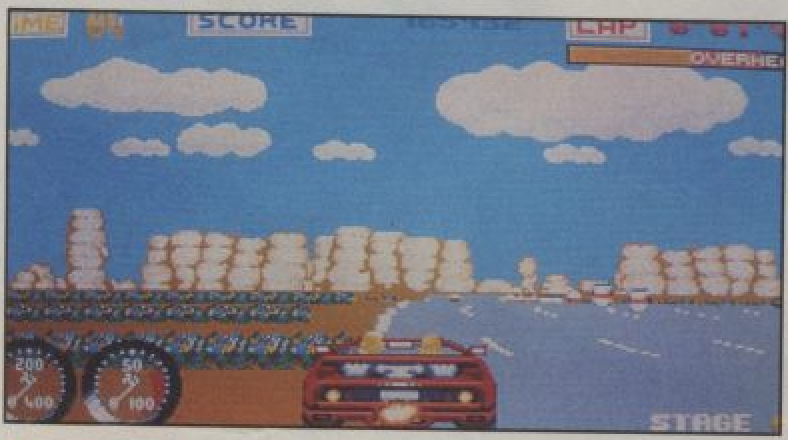
In complete contrast to *Turbo* on the Amiga, the 64 version provides a fast fun game and conversion that will even please the sceptics. *Price: £9.99 cassette and £14.99 disk.*

SOUND	87%
GRAPHICS	88%
PLAYABILITY	90%
LASTABILITY	89%

89%







It's daggers out time I'm afraid to say. The Amiga version of *Turbo Outrun*, potential conversion of the year, has turned out to be nothing more than an over-hyped piece of average software.

The graphics are all very nice, nice that is until they start moving; but the speed that the graphics update at barely rivals the 64 version.

The gameplay also falls pretty much flat on its face. If you're on a level with an icy road you don't expect good road handling; but I think this has been taken just a little too far when you can predict which corners you're going to career off.

On the positive side, all sixteen levels have been included, each with its own sound track. The open top Ferrari, our hero and heroine terrorising the highways have been faithfully recreated, right down to the sparking tubo. You still have the choice between manual gear change (fire to change gear up or down, and space for the turbo), or auto gear change and the fire button for the turbo.

Despite all this (which adds up to a pretty incomplete package), *Turbo Outrun* will undoubtedly end up a Christmas number 1, or close to it, just on the strength of name and licence. Sad when you look at other more deserving products.

Mark Patterson

SOUND	77%
GRAPHICS	74%
PLAYABILITY	66%
LASTABILITY	61%

65%



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Answers on a postcard, by 5th January 1990 to: CU Satellite Dish Compo, CU, Priory Court, 30-32 Farrington Lane, London EC1R 3AU. Twenty runners up with each win a copy of *Outrun Turbo*, 64 or Amiga. Please specify computer/drive.



CU Compo

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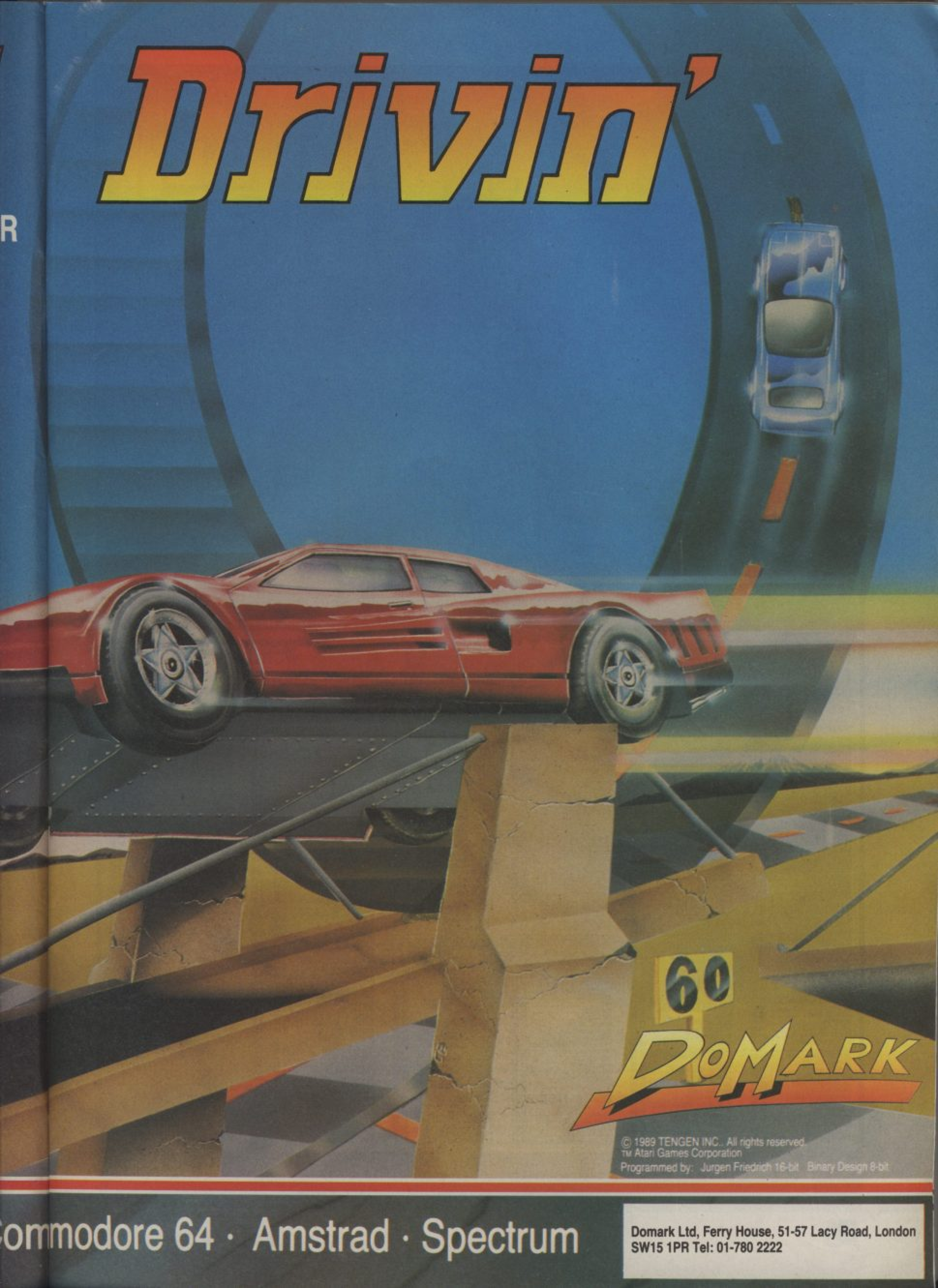
Take Hard Drivin' for a test drive today!



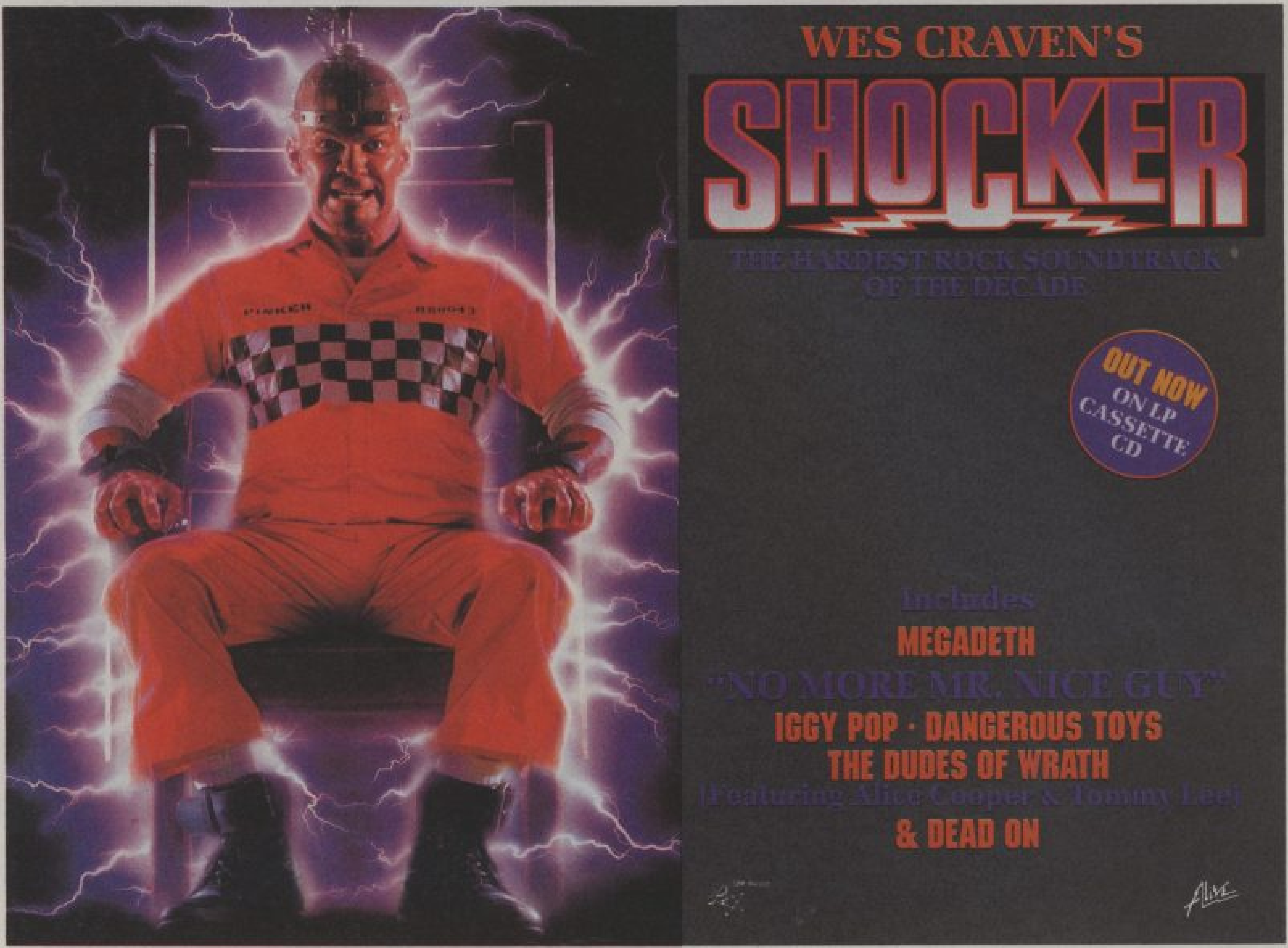
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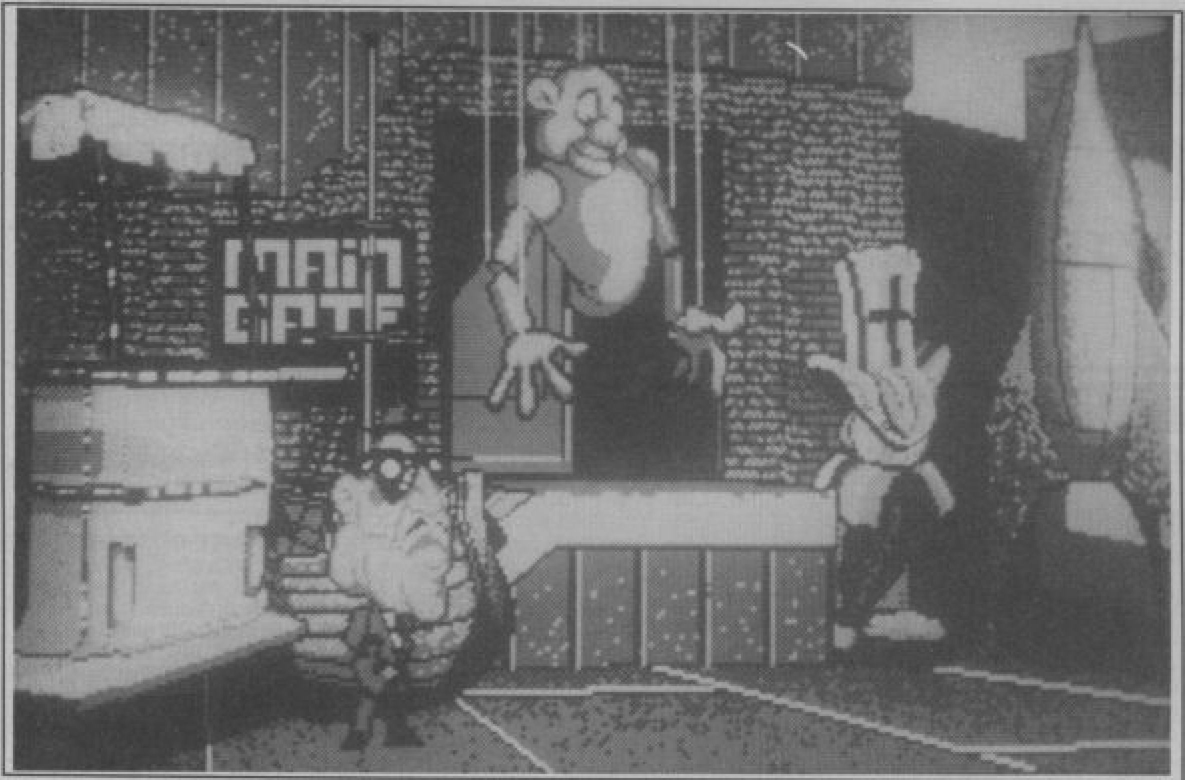
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Michael Jackson's fantasy: a huge, white rabbit, a V2 rocket and a marionette.

MOONWALKER

Michael J. seems to have done rather well for himself. After all, is it that wacko to earn over sixty million in a year? This should be enough to tell us that Moonwalker, the movie, wasn't made for financial gain, but more likely as an ego trip.

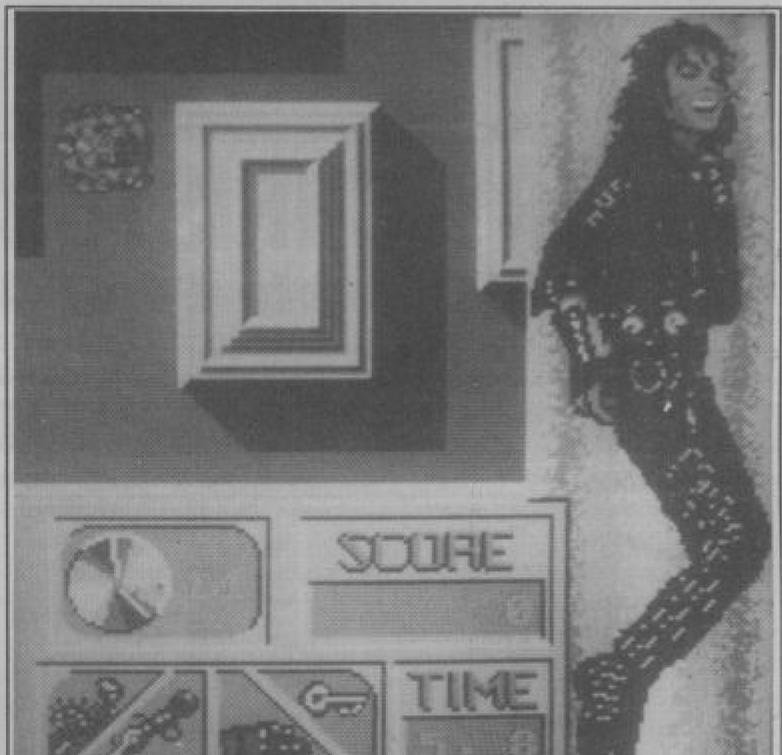
The first level finds Michael trapped on a movie set being pursued by hordes of fans. His only means of escape is to disguise himself as a rabbit. En route Michael must also collect film equipment and run over packets of drugs left behind by the evil Drug Baron.

Next MJ has to collect crystals in order to transform himself into a super powered sports car. Another maze section follows, also featuring small, not particularly imaginative, graphics.

Stage three is the famous Thirties night club (as featured in the Smooth Criminal video). Now Michael has to collect a gun and seriously mess with the bad guys. As they appear at the windows they have to be shot. At the end of this level the Drug Baron kidnaps Michael's friend Katy and runs into the next level.

Finally Michael transforms into a robot for the final face off with the Drug Baron. This time he's up against a small army of hoodlums and the Baron's massive laser cannon. If he survives all that, Michael transforms once more and whisks off into the sunset.

Each level is accompanied by nice, if some what repetitive, samples from the album — one feature which helps to save the game, whilst between each section is a short animated cartoon sequence outlining the plot. The're so well done though, that they tend to over-shadow the levels themselves.



Licensing a film like Moonwalker would have been a big, not to mention expensive, risk for anybody. And US Gold have done surprisingly well considering the overall limited scope for a game, and the legal restraints from Jackson's lawyer. They insisted for instance, that the graphics in one scene be changed; Michael is very proud of the fact that he can move about on tip toes, so the Jackson estate made sure that this remarkeable event was captured on the software.

My overall impression of the game is that it's limited. The first two sections are almost identical, while the last two follow very similar lines.

This will go down well with fans of the film and the artist, but for the rest of us, it's a miss.

Mark Patterson

US Gold
Price: £24.99

SOUND	83%
GRAPHICS	83%
PLAYABILITY	64%
LASTABILITY	62%

63%

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DOUBLE DRAGON II

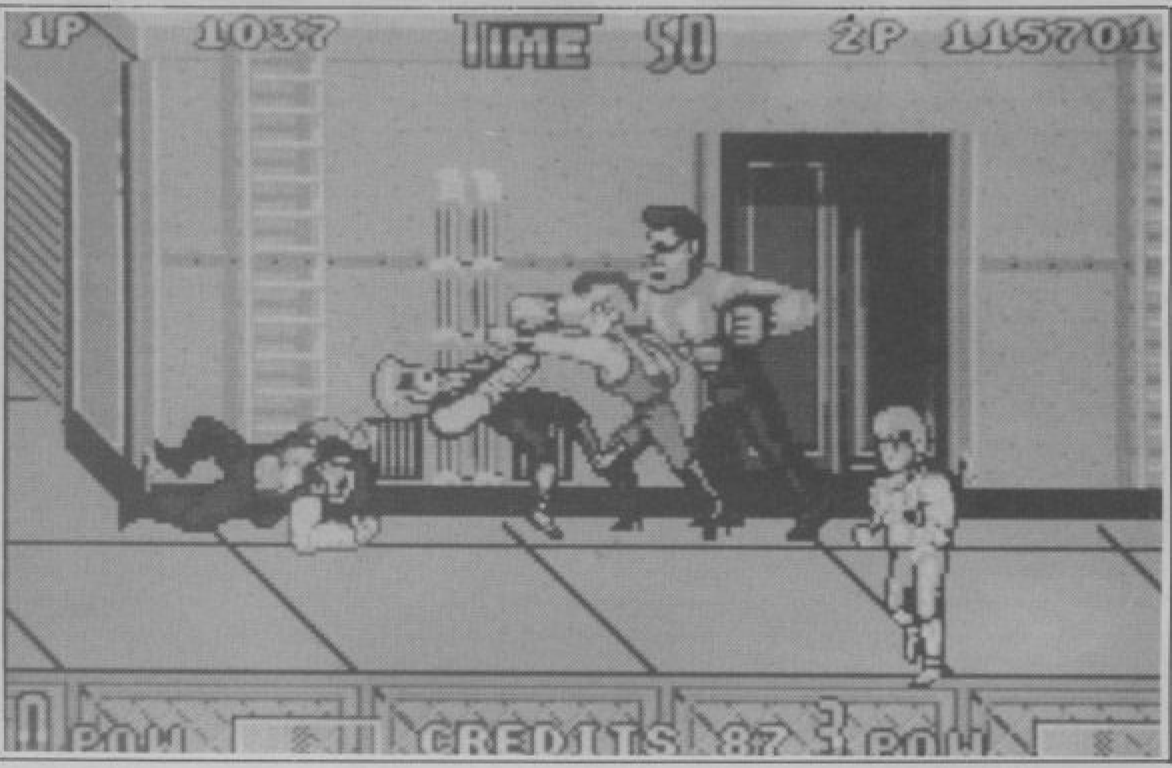
When the first conversion of *Double Dragon* appeared this time last year, it was received with almost uniformly awful reviews. Readers voted it one of the worst games of the year. Disappointment was evident because expectations were high.

The appearance and subsequent licensing of *Double Dragon II* gave Virgin another chance to produce a game which does the coin-op justice and this time they've made a better fist of it.

The first thing that strikes you about Binary Design's conversion is the full screen image, which helps retain the feel of the arcade original.

There's little to separate the first *Double Dragon* from its successor. It's another horizontally scrolling beat 'em up much in the same mould with you battling your way through henchman, with a variety of weapons such as chains and knives.

The game loads in section by section, not just between levels, but also midway through. This can catch you unawares, particularly as you begin level two, since the first thing that happens is that you receive a smack in the mouth because you materialise right in front of an extremely large bit of muscle. Nevertheless there's no doubt which game you're playing from the moment you begin as the two characters (instantly recognisable because they dress so badly) begin their cross screen surge.



A wallop.

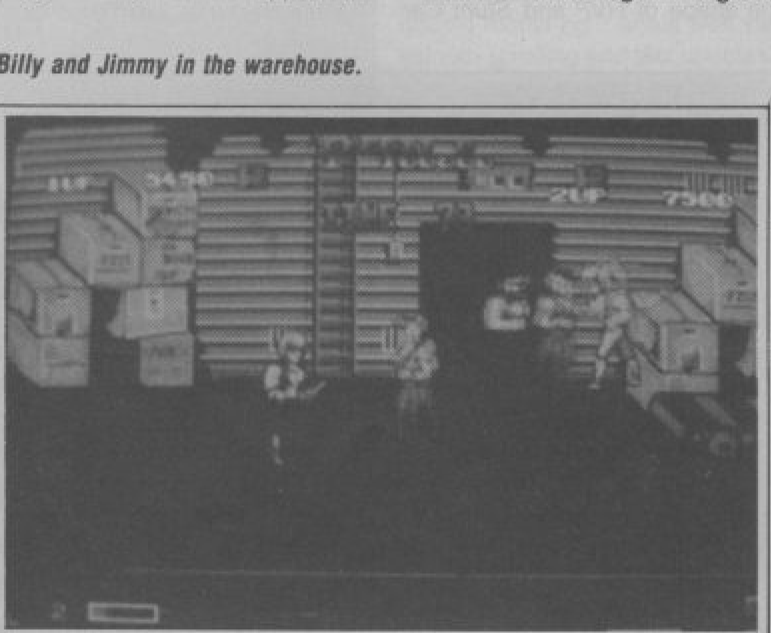
The action is furious enough, although at many points characters seem to behave peculiarly, mainly because of untidy bits of programming. Some opponents stick on ladders invitingly, allowing you to thrash them with lumps of chain without fear of retaliation, others jump off upper levels suicidally, and indeed a whole gang can be induced to hurl themselves from the top of the machinery like lemmings.

Whilst *Double Dragon II* is good fun, particularly in two player mode, it's the kind of game with which you can't help picking faults. These faults are particularly glaring once placed next to *Ninja Warriors* which is polished in comparison. The sound in *Double Dragon II* is messy with exclamations from battered baddies which sound like hiccups, and the backdrops in some places are extraordinarily flat. Witness the end of the third level where the field full of cows looks like a bad attempt at cubism.

These criticisms are not to suggest *DDII* is unplayable because it's not, there's still a lot of fun to be had playing this conversion, merely that it's not the game it should have been.

Mike Pattenden

Billy and Jimmy in the warehouse.

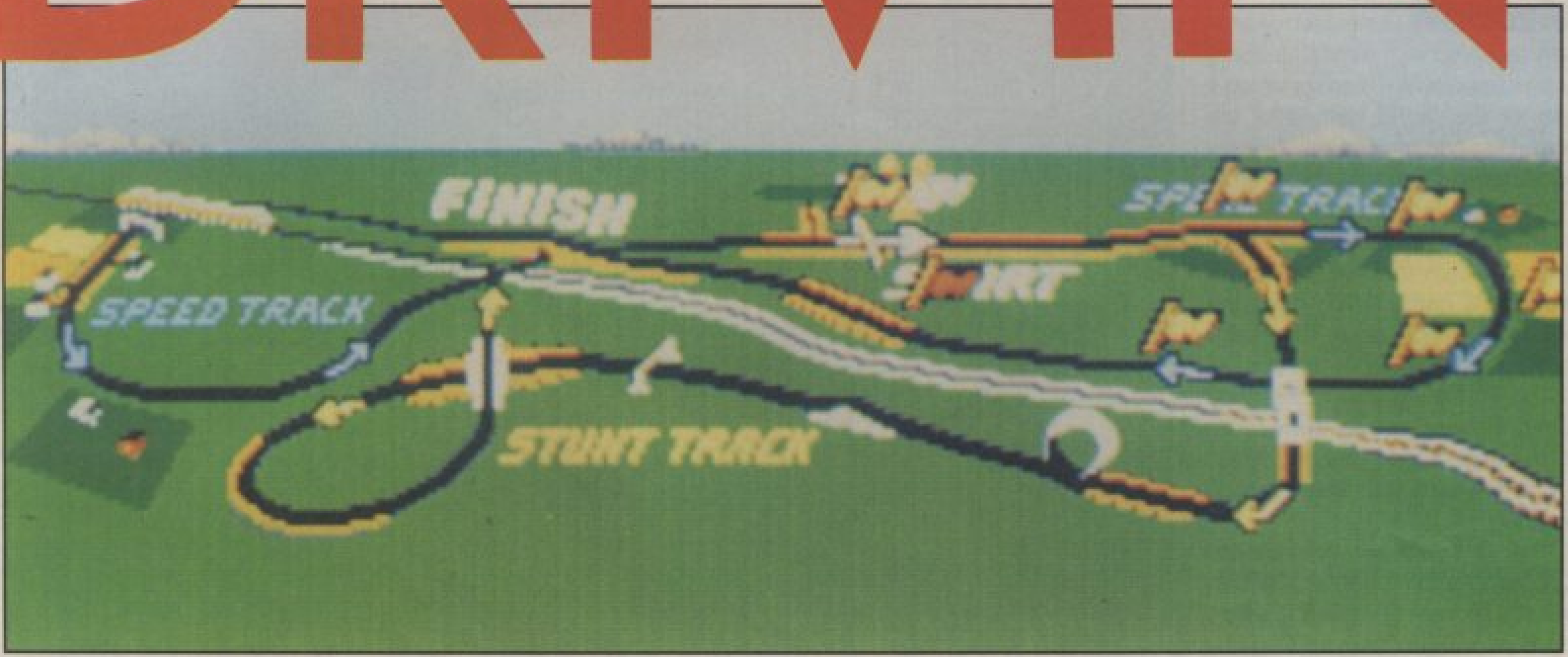


Virgin
Price: £19.99

SOUND	72%
GRAPHICS	79%
PLAYABILITY	83%
LASTABILITY	79%

80%

HARD DRIVIN'



It's been a year when racing games truly found favour again both in the arcades and, subsequently at home. The Amiga has seen a steady stream of conversions and original games, with the latter, in the shape of *RVF* and *Stunt Car* taking the chequered flag for quality. Now we have a conversion to rank with them.

Hard Drivin' must be one of the most hotly fancied games to top the charts this Christmas. It's been number 1 in the arcades for months due to its realistic blend of simulation and arcade thrills.

When machines like *Turbo Outrun* and *Monaco GP* concentrated solely on the racing aspect of their appeal, Atari's coin-op attempted quite successfully to emulate the feel of controlling a motor vehicle at high speed. Its colourful 3D graphics enhanced the sensation more than usefully.

The idea is to control your vehicle around two routes, the



Domark/Tengen
Price: £19.99



By the shed, yes, it's the cow.

speed track and the stunt track, against the clock. The ultimate goal is to qualify for a championship lap against the mysterious Phantom Photon, a ghostly blue turbocharger that's not prepared to concede the title of top Hard Driver without a fight.

Domark's conversion will come as a relief to fans of the coin-op — it's extremely impessive. Graphically it's nearly a replica, partly due to the fact that the backgrounds from the original have been downloaded, but also due to



Ploughing into the bridge.

the attention to detail which has gone into the rest which have all been redrawn from sketches, right down to the cow standing by the shed at the beginning of the stunt track. Programmer Jurgen Friedrich who was responsible for the 16 bit versions of *Star Wars* has got his maths right again with silk smooth scrolling and fast updates. The sound too is particularly strong with many of the original effects sampled and a particularly punchy original introduction tune.

As a game I have my reservations about *Hard Drivin'*. Despite its undeniable quality, its realism is such that it's always reminded me slightly of a drive down to the supermarket — well on the speed track anyway, there aren't any loops on the Finchley Road. Nevertheless on the home computer it translates even better. The raw thrills of *Stunt Car* aren't there, but these are replaced by an extremely absorbing challenge.

There can be little doubt given the quality of this conversion, and that it won't be up there challenging for the top spot from the moment of its release.

Mike Pattenden



COMPO

These 1/18 scale, radio-controlled roadsters won't be winning the next 24-hour championships, but they will career quite nicely across the park.

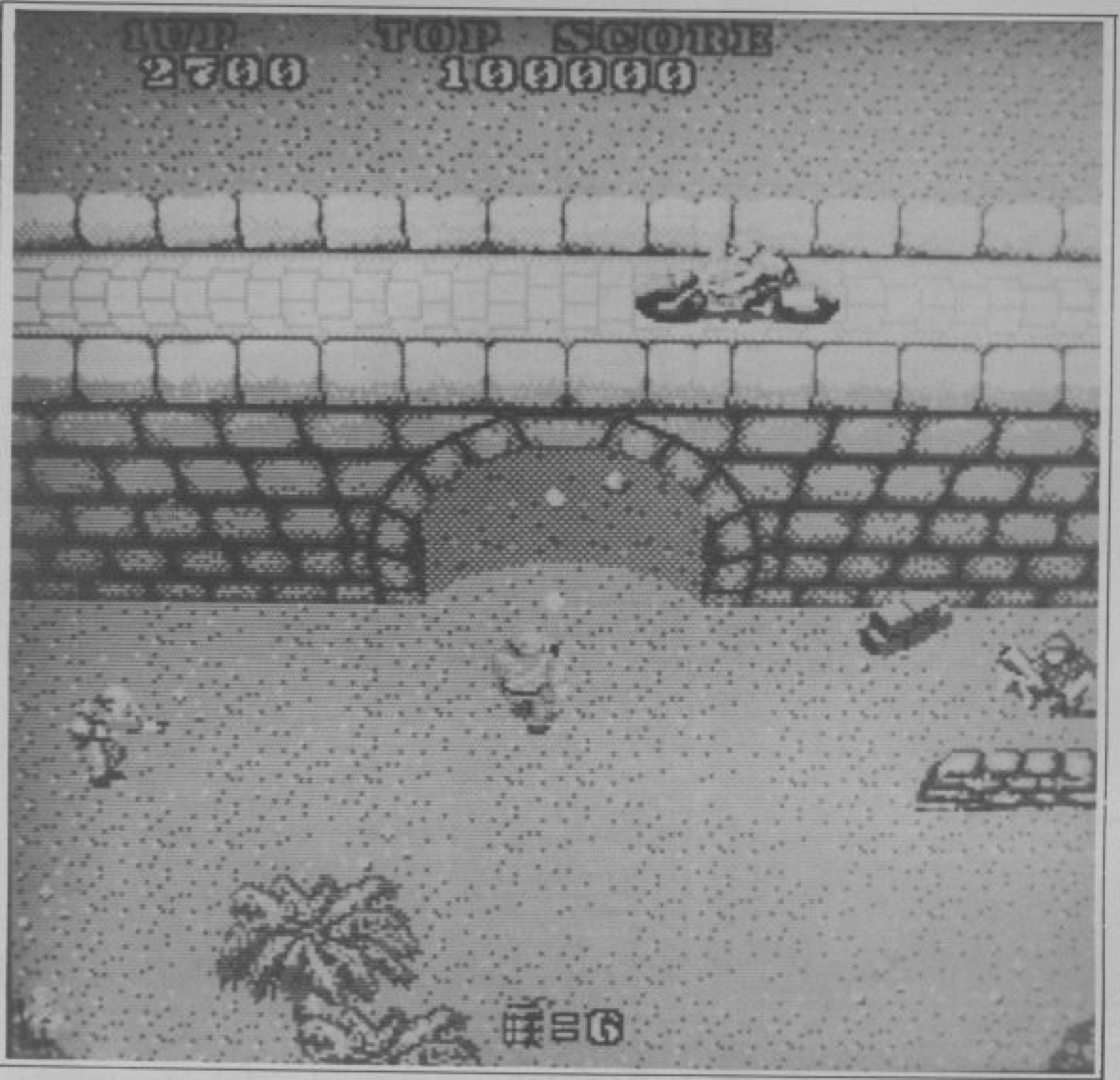
Based upon the new Ferrari F-40, there's one to be won for the first five who correctly answer the following:

Who has started more Grand Prix's in pole position than any other racer?

Answers on a postcard to Hard Drivin' Compo, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, by 8th January 1990.

GRAPHICS	**95%**
SOUND	**86%**
PLAYABILITY	**88%**
LASTABILITY	**87%**

89%



The hole in wall's in your favour.

COMMANDO



The cover looks nice but it could be a trap.

When you boot *Commando* you're loading a piece of history. Back in '84 it became an instant hit with all arcadesters. Then Elite made it one of the first-ever home computer licences. The idea behind the game was as simple as it was revolutionary. Guide your GI through six vertically scrolling levels, kill everyone you meet, rescue a few prisoners and cause as much mayhem as possible.

The 64 version included some fantastic pieces of music and excellent graphics. The only trouble was that it was outrageously hard. Unfortunately the Amiga version has lost a lot in translation.

The difficulty has gone. It's now too easy to complete a level. Graphically the game has been toned down: you are no longer the rough edged blood and mud characters of the 64, instead you get nice clean sprites. Unfortunately, the music has lost all its strength, now it has wimpish spot effects and seems wasteful of a sound chip. Worst of all your grenades can only be thrown forward, so you tend to be better off with just your trusty machine gun.

I was generally disappointed with this version. It lacks the feel that made the action frantic in the original. Add its age to this and even this classic begins to look more than slightly dated. Still, a definite for kill-crazy Commandos. It's jam-packed with ketchup, but if you're after a healthy shoot 'em up you might choose something else.

Mark Patterson

Elite
Price: £19.95

GRAPHICS	**63%**
SOUND	**61%**
PLAYABILITY	**68%**
LASTABILITY	**65%**

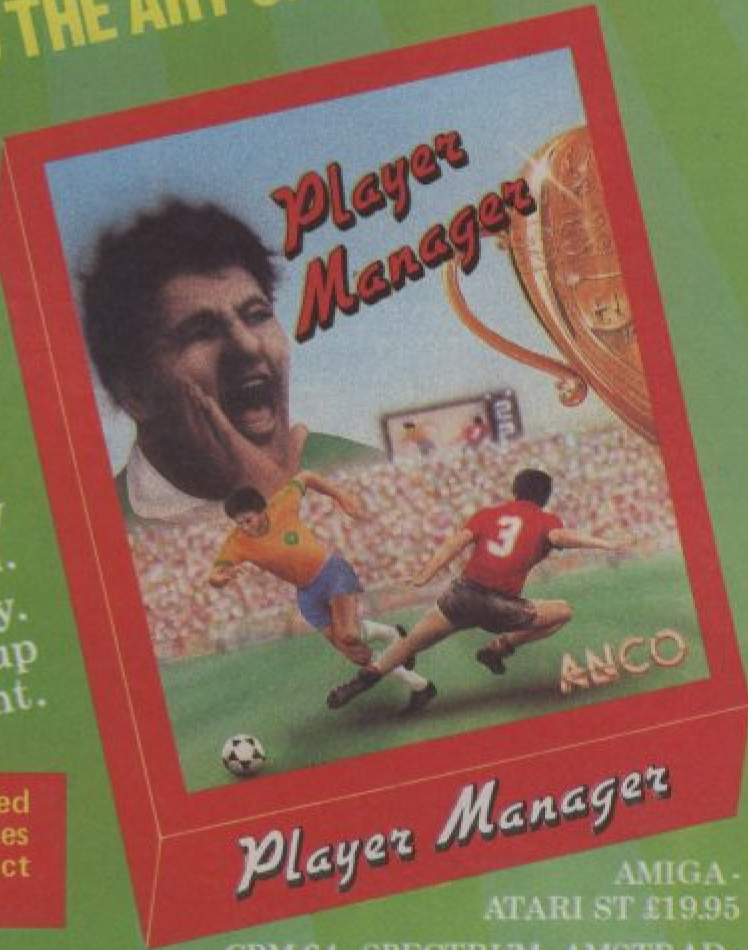
67%

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BY DINO DINI

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AMIGA - ATARI ST £19.95

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Bring Back The Glory Days, the brief of the newly appointed PLAYER MANAGER, an International class player, as he takes charge of a third division club. His success depends on four distinct aspects of the game.

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This part of the game is a refined version of the KICK OFF, retaining it's pace, flavour and the universally acclaimed game play. Play in your position or control the nearest player. The first option combined with a tailor made tactics can play havoc in the opposition goal mouth.

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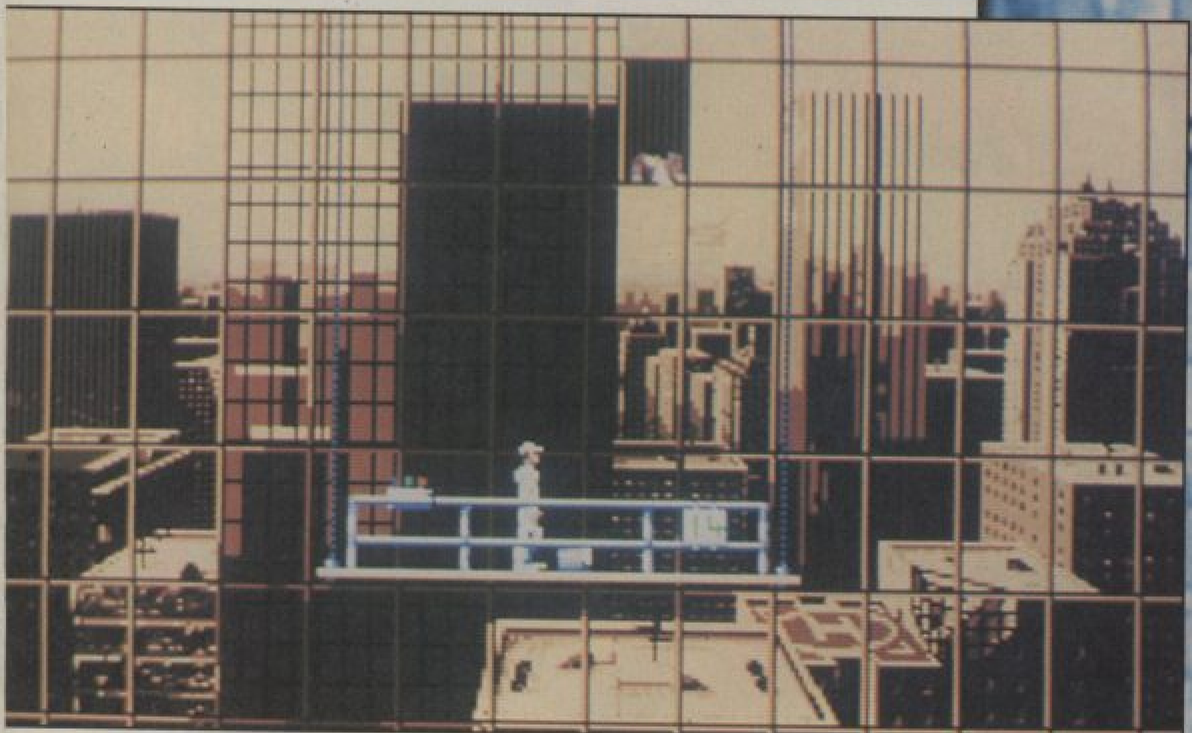






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FUTU



The very pretty opening task.



When you go down to the woods today . . .



Fourteenth century Europe has been invaded from outer space.

When it comes to producing the fabled 'Interactive Movie', all credit has so far gone to Cinemaware. With sophisticated graphics and sound, titles such as *Lords Of The Rising Sun* and *Defender Of The Crown* wrote their own page in the annuls of software's history. Unfortunately everything with these games followed a set path with one or two 'movie' interludes. On the other hand, American software house Sierra have been beavering away on their own style of interactive movies, namely the *Police Quest* and *Space Quest* series. Though the graphics and sound were both on the poor side, Sierra products featured animated sequences following on from player actions, spiced with humour and puzzle elements. *Future Wars* takes off from where Sierra apparently stopped. Its almost second generation in much the same vein.

You start off as a low window cleaner high up on the outside of a sky scraper. The introductory sequence shows him accidentally knocking his bucket over and taking a rollicking from his boss. Half-closing the window behind him the boss disappears back into the seclusion of his office, leaving you to ponder your next move.

All the in-game orders are issued through a menu of just five commands and cursor to move the main character. Quite basic, but all the objects and puzzles are designed around that method making the game smoother to play.

The problems you are faced with range from tricky to obvious;

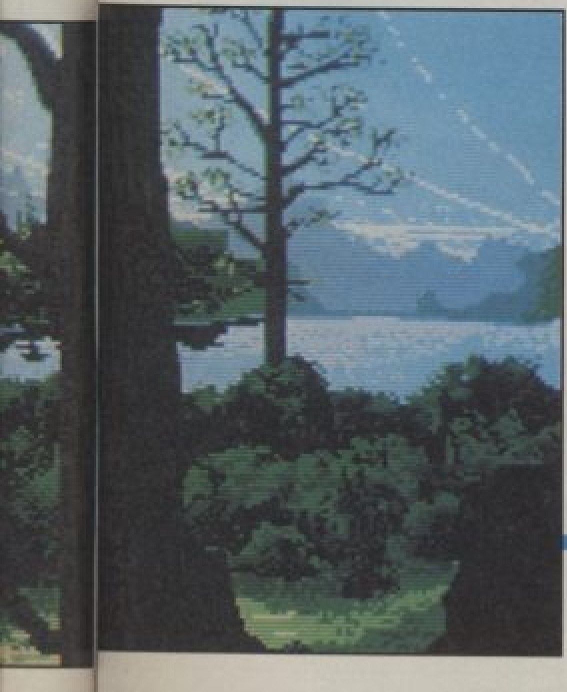
Delphine
Price: £24.99



URE WARS



just a small amount of lateral thought is required. For instance, the first real problem is how to stop your boss catching you outside his office. Simply take the bucket to the WC, fill it up at the sink and balance it on his half-open door. When he comes out the bucket crashes on his head and the computer quickly takes you to the safety of the next room.



There is a plot. The Earth has been under attack for many years now, but thanks to the SDI system she's held her own against the aliens. Two scientists discover that the aliens have gone back in time and landed in the year 1304. What this has to do with you isn't made clear, so it leaves plenty of room for discovery.

Future Wars has some excellent animated sequences, gorgeous backdrops and a multitude of problems and characters to face. All backed up with sampled sound effects and the simple control method. A perfect game for the long winter months.

Mark Patterson

CD WARS



As well as producing software Delphine have a successful record label with Richard Clayderman as their principal artist. Not satisfied with writing and producing the soundtrack for the game, Jean Bauldlot also re-mastered and re-recorded them to CD. As luck might have it we have 6 of these ultra-limited edition CD's to give away. Just answer these simple questions:

What was Delphine's previous Amiga release?

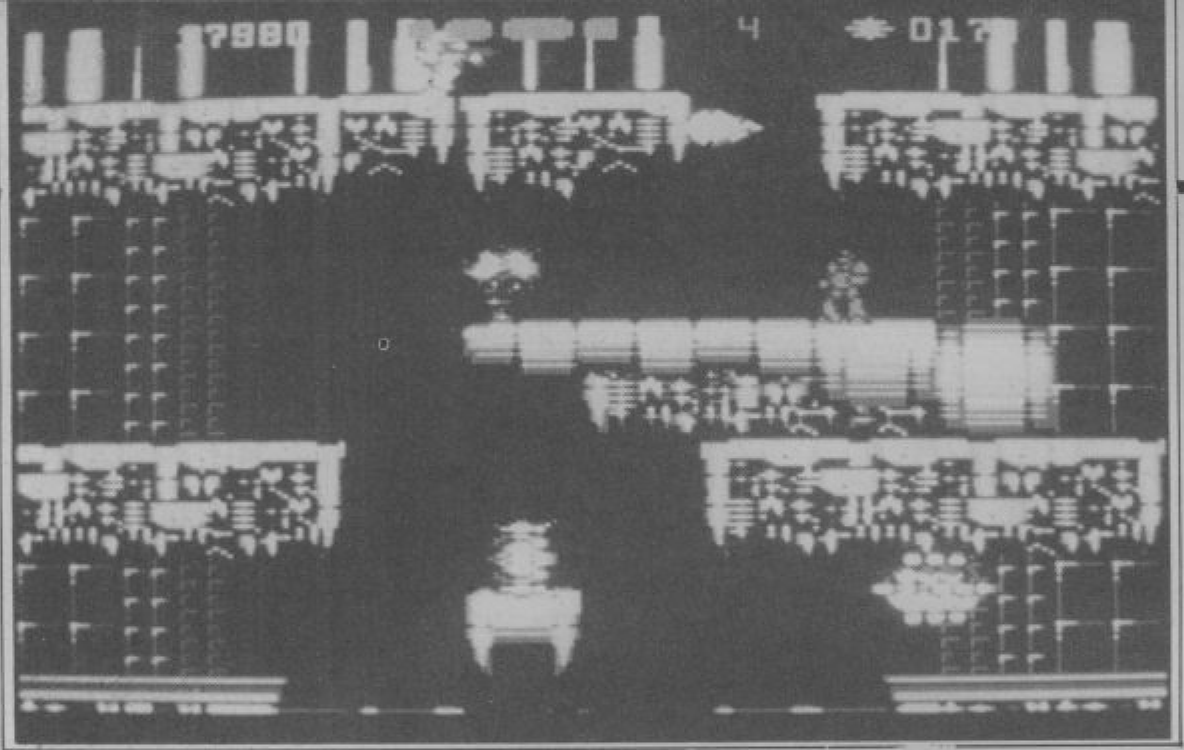
In which French city is Delphine based?

Answers to: CD Compo, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Entries must be in by 4th January 1990.

GRAPHICS	86%
SOUND	82%
PLAYABILITY	88%
LASTABILITY	88%

88%

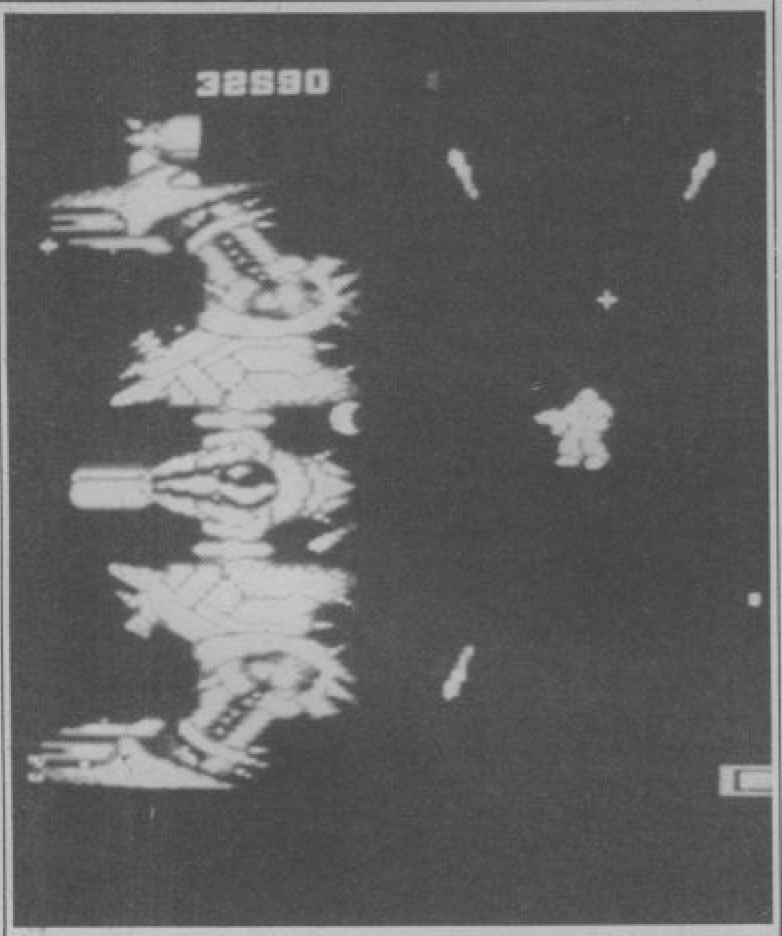

Goodness gracious great balls of fire
Rock'n Roll
Screen shots from Amiga version.
Tops for action skill and great music!
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Inside the planet.

RETROGRADE

Facing up to the guardian.



Retrograde isn't, as you might think, a simulation about oil (*gosh, that hadn't occured to me Tone — Ed*). It is, in fact, the story of one man's fight against oppression. Nothing too original about that, and, in fact this game owes much to previous incarnations like *Sidearms*. It's a pretty solid shoot 'em up of a kind that's becoming increasingly rare on the 64.

As you can probably tell from the screenshots, the planets are a bit heavily occupied, and everybody is out to get you.

You begin the game armed with a jet pack and a crappy gun. You can improve your weaponry system by flying down to ground level and popping into one of the shops you find dotted about. As you shoot bad guys, they leave money with which you can buy extra weapons, which you can use to shoot more and more bad guys, to make even more money to get even better weapons. It's an easy circle to break into.

When you think you have strong enough weaponry, it's time to attack the planet's core. Race along the floor beating up all the soldiers you find until one of them drops a planetbuster (a very large bomb); go back to the shop and pay an extortionate amount of money to have the bomb primed, and then jump into a duct, which will enable you to fight your way through even more guards and deposit the bomb at the bottom of the shaft. Do this to all the shafts and the planet will blow up, allowing you to face the evil oppressors.

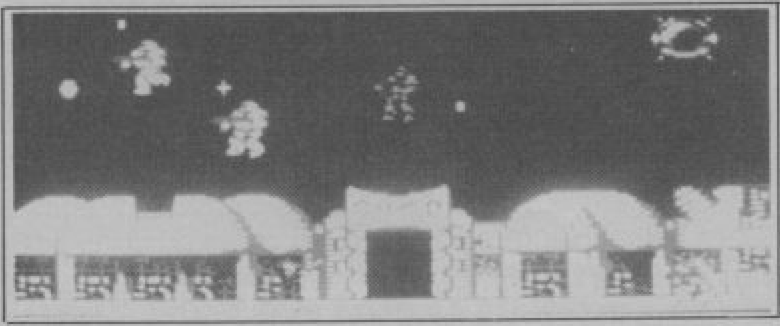
I'd say *Retrograde* is decidedly average. Graphically it's nothing spectacular. It has pretty small sprites, quite a few of them single coloured, and what looks like the same scrolling routine as *Dropzone*.

It doesn't play spectacularly either. The controls are just a little too slow for a fast paced game, and the inertia doesn't help much either.

It seems to me that the programmers have taken *Dropzone* and merged it with *Morpheus*, and the end result is far from brilliant. Not a bad product, but not exactly a record breaker.

Tony Dillon

On the surface.



Thalumus
Price:
£9.99 cass
£14.99 disk

SOUND	**71%**
GRAPHICS	**70%**
PLAYABILITY	**72%**
LASTABILITY	**68%**

70%



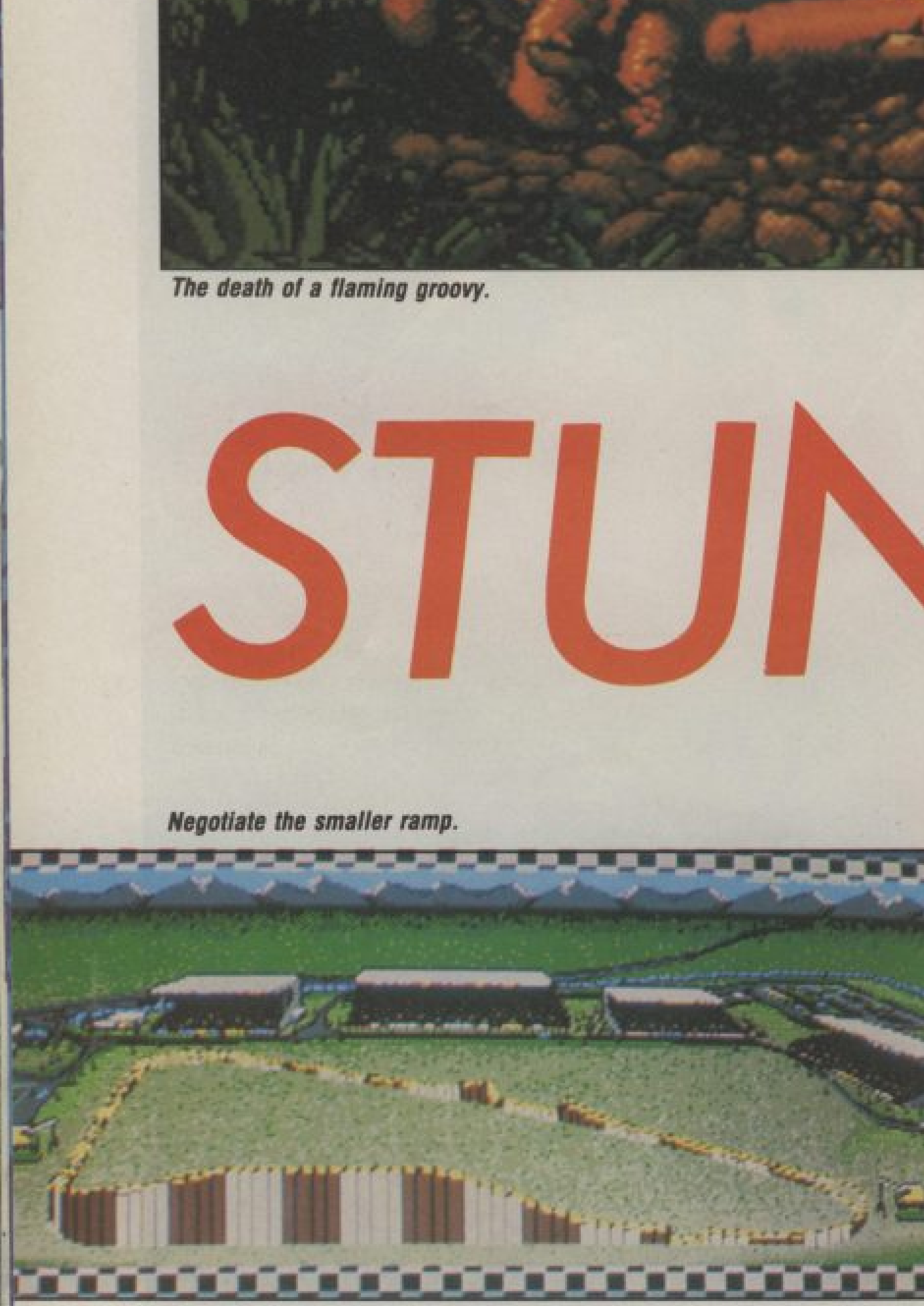
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The death of a flaming groovy.

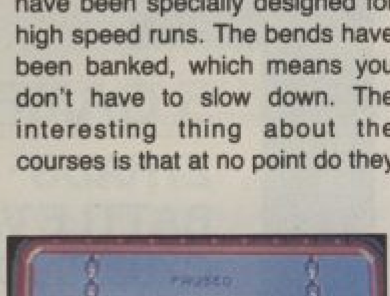
STUNT CAR

Negotiate the smaller ramp.



Since *Enduro Racer* made its debut in the arcades, almost every single racing game has had a hill or two added to try and make your stomach churn. To be honest, none of them really have succeeded, until now. Here we have a product that will not only have you on the edge of your seat, but will also keep your stomach churning, as your guts tell you that you shouldn't be doing what your eyes are telling you you're doing. *Stunt Car* is that good.

If your attitude to race games is "seen one, seen 'em all", then look again. *Stunt Car* is the race of the future. The tracks you race on have been specially designed for high speed runs. The bends have been banked, which means you don't have to slow down. The interesting thing about the courses is that at no point do they



64 UPDATE

***Stunt Car* 64 is, difficult though it may seem, virtually identical to the Amiga. The main difference being that the tracks and other cars are composed of faster hidden line vectors rather than the filled type. Also, almost all the colour has been removed from the roadway, making it look slightly more like a Spectrum game than a 64 game but this isn't a bad thing at all, because it plays brilliantly.**

Probably most remarkable is that the "cockpit" has been copied identically, right down to the two front wheels that bob around when you move in almost perfect imitation of the Amiga.

A conversion in the true sense of the word and a top notch product. *Price: £9.99 cassette and £14.99 disk.*

SOUND	82%
GRAPHICS	92%
PLAYABILITY	91%
LASTABILITY	90%

89%

Microstyle
Price: £24.99



Would you buy a used stunt car from any of these?



R RACER

come any lower than twenty feet from the ground. In fact, some of the "hills" reach between eighty and one-hundred-and-twenty feet, so racing is pretty hair raising stuff.

Comparable to Domark's *Hard Drivin' SC* is made up of filled vectors, and very nice they look too. The track is a huge grey strip raised high above a lush green lawn, and as you speed along over the bumps and hills, the ride can only be described as exhilarating. If you were lucky enough to see the game in action on Microprose's miniature stand at the PC show this year, you'll remember the gasps as people found themselves glued to the oversized monitors. And excitement is what gives this game its winning edge.

Geof Crammond (remember him, the author of *Revs*?) has done an amazing job on the maths involved in getting both the handling of the buggy and the response to gravity just right. Interia works perfectly, and you realise after the first time you try it that racing up a hill at full pelt with your finger on the thrust button isn't a good idea. You suddenly run out of road to race on and plummet downward, rejoining the track with a nasty smash up.

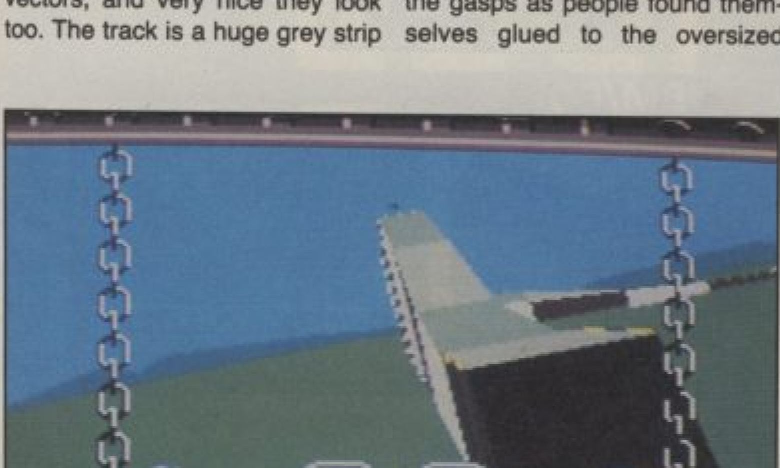
Crashing isn't advised, it has to be said. Everytime you do anything to damage the car a crack appears on the left hand side of the windscreen. It gradually works its way across with every knock, until it reaches the far right of the screen, at which point your car falls apart and is considered a wreck.

I've said it before but the graphics are incredible, and that doesn't only apply to the movement of the track in relation to you. The other buggies are amazing to watch, too. It's almost worth losing the race so that you can follow the other car along the track, watching it bounce around realistically. Sound too, provides some of the most realistic revving and acceleration noises yet heard.

But that's not all. There's plenty of other additions — like the facility to link up your Amiga with a friend, either Amiga or ST owner, and have a head to head race via a modem link. Or the league option. You start the game bottom of division four, with other drivers (computer controlled) in your division. You have to race the computer cars over the two tracks assigned to your division, and gain enough points to be promoted to the next division.

An amazing game, almost perfect in fact. A 'must buy' for all Amiga owners.

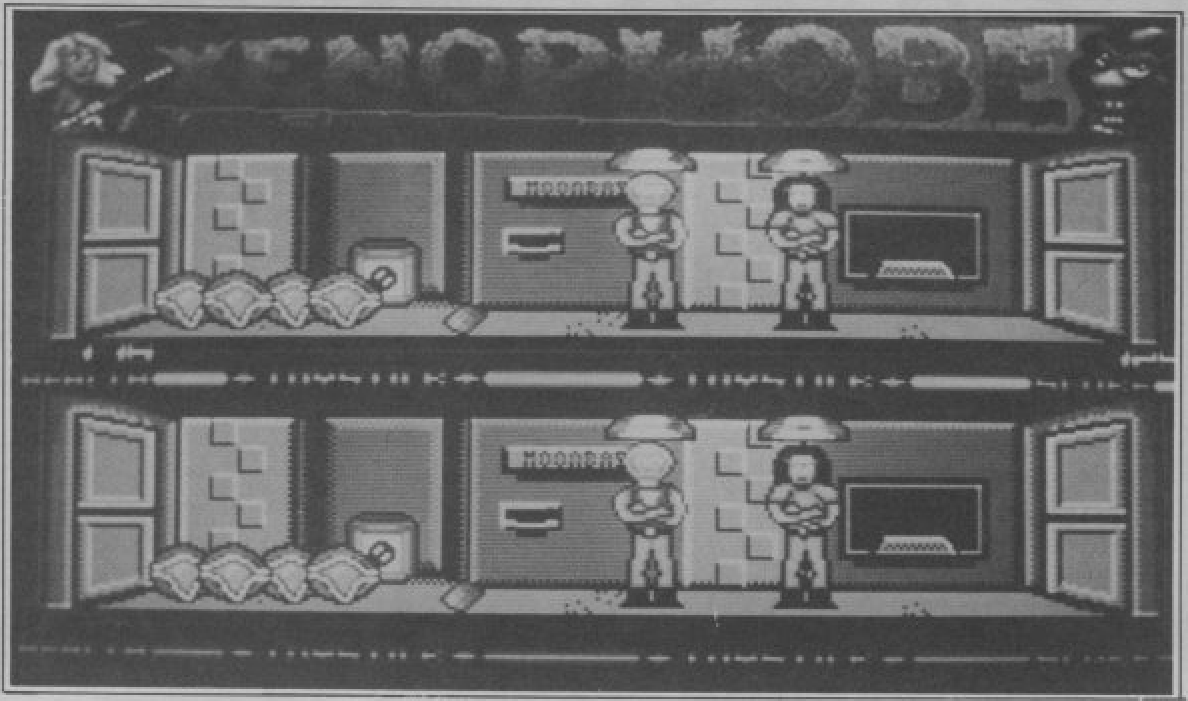
Tony Dillon



SOUND	**83%**
GRAPHICS	**95%**
PLAYABILITY	**91%**
LASTABILITY	**90%**

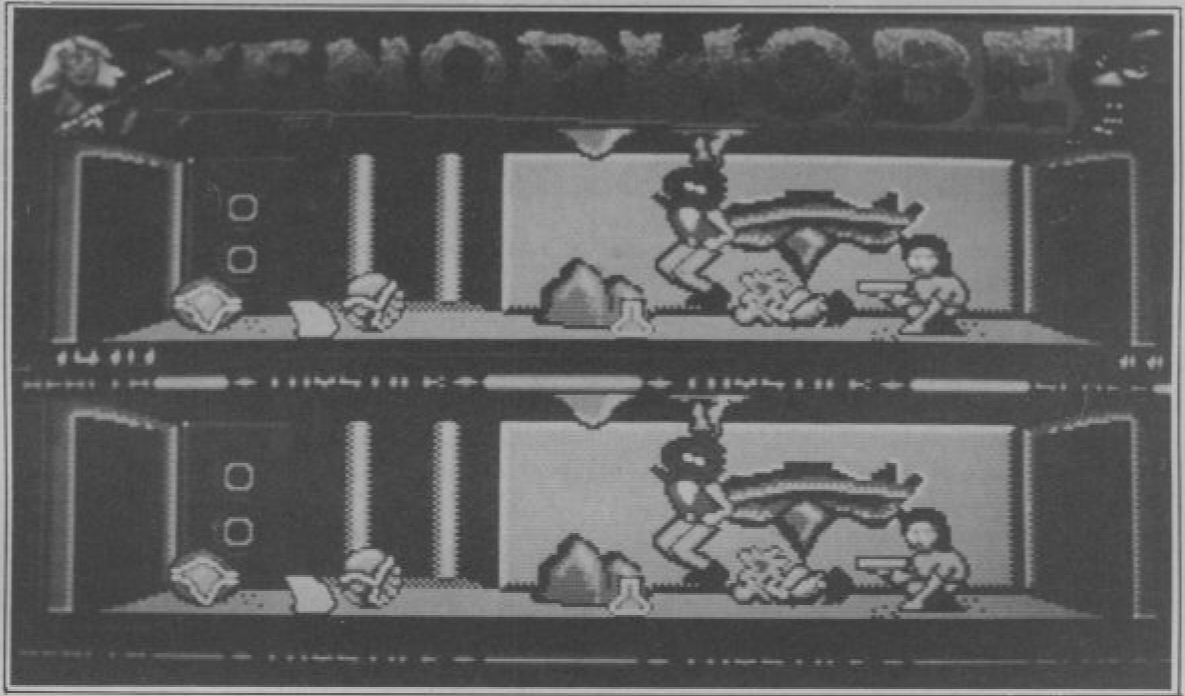
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Don't shoot the guy with the crazy headpiece.



XENOPHOBE

If anything, *Xenophobe* could quite easily win package quote of the year. On the front of the box, in big white letters, is the highly inventive 'Exterminate the aliens', a hard sell winner in my books. Still, it's accurate, if not inspiring all the same. In *Xenophobe* it's your job to go solo, or with a buddy, to board alien-infested space vessels and bases to purge them.

The first procedure is to swap disks, yes there's two of them. Follow this by selecting your character(s). An ensuing graphics sequence introduces you to the new location.

Step out of the teleporter and you're instantly confronted by outcasts from "Aliens". Pods burst open to release Critters, who then wrap themselves around various parts of your body. Rollerbaby's roll and flatten you, then jump on your face for good measure. Tentacles reach out and smother you; the grossly named Snotterpillars fire a certain mucus-like substance in your direction. And, finally, Festors hide themselves around corners until you're in range — then reveal themselves while throwing objects at you.

In order to complete a level you have to destroy a set percentage of the aliens, before the ship self destructs. If you come across the terminal and hit the relevant switch the self destruct countdown is delayed and gives you more time for blasting.

This is only a slightly better conversion than the 64 version. It features a very standard soundtrack, beefed up with samples, and some pretty basic graphics. *Xenophobe* Amiga is pretty average, but will be sought after by fans of the original.

Mark Patterson

Microstyle
Price: £24.99

GRAPHICS	**78%**
SOUND	**75%**
PLAYABILITY	**72%**
LASTABILITY	**67%**

71%

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Teatime for the croc.

TOOBIN'

One of the more original coin-ops to appear last year was Atari's *Toobin'*, based on that decidely uncommon sport of sitting in an old motor tyre and shooting down rivers. In this country that's probably about as healthy as drinking raw sewage given the state of our waterways, but that didn't stop it being a cute idea for a game.

Toobin' turned out to be surprisingly playable. I remember the first item I saw it I nearly walked past because it looked like one of those children's novelty games. It's true there's nothing to obliterate, beat up or rip apart, but hey, give it a chance!

The idea behind *Toobin'* is for one or two players to guide their characters down the river, through rapid dangerous water, and unpleasant assailants to the end. One point automatically in its favour is that this provides you with the opportunity to play a black character should you want — something all too rare in gaming.

The hazards you'll face en route are many and you'll find yourself faced by thorny bushes, fallen trees floating across your path, and, later mines and submarines. On the bank fisherman cast rods with tyre piercing hooks, hunters fire guns indiscriminately and yobs lob bottles. Hang around too long trying to negotiate certain sections and a bloody great crocodile charges up behind you and takes a bit out of your inner tube. Nasty.

To ward off the nasties on the bank and clear obstacles from your path you can throw coke cans. Points are most easily accrued by directing your bather through the gates which are dotted around the course. If you make it through one cleanly you get the score that it shows; otherwise bumping into them will halve the amount each time. Negotiating a gate is a good way of getting rid of the croc, too.



Approaching the white water.

Domark's conversion is pretty faithful to the original, although I'd argue that it's a touch more frenetic than the arcade version. There's little time to dwell around, and lobbing coke cans — which takes care and accuracy — can just be too time consuming. Graphically its pretty and recognisably close to the arcade *Toobin'*, although the flowing of water, something rarely well reproduced in games is once again less than realistic. Sound is limited for the most part to spot effects, but there is a neat little steel band tune as the game loads.

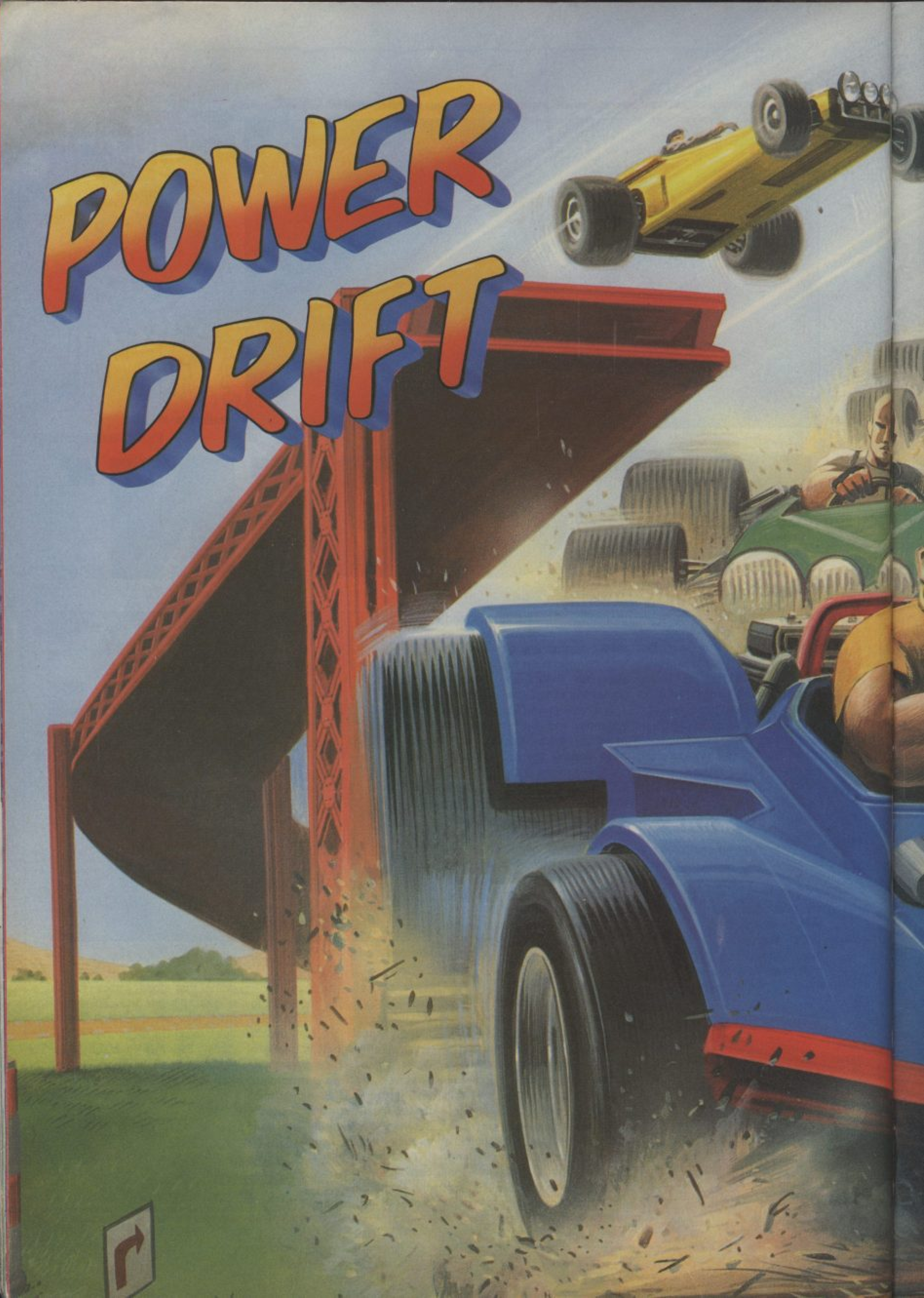
Toobin' is prime conversion material and Domark have reproduced an arcade game that does justice to the original. It's fun and addictive to play, and whilst I don't see it threatening the bigger names (including their own *Hard Drivin'*) for top chart positions I hope it does well. Aren't I nice?

Mike Pattenden

Tengen
Price: £19.99

SOUND	70%
GRAPHICS	83%
PLAYABILITY	85%
LASTABILITY	80%

82%


POWER
DRIFT


AMIGA SCREEN SHOTS SHOWN
IN POLE POSITION...
It's fast... it's furious... it's POWER DRIFT!
Choose from twelve wacky drivers, like Jason the Skinhead or Jeronimo the Mohican and rev your way through 27 stomach churning circuits!
Watch the dust fly and the wheels spin as you screech over a 'roller coaster' track and wave goodbye to your opponents!
Roar over mounds of mud, drive through the desert, slip 'n' slide on snow-covered tarmac and race your way through the night to face the final lap!
CAREFUL! Power Drift is no easy ride!
If you're heading for a collision hold onto your seat and enjoy those 360 degree spins before you bump back down to earth!
Burn some rubber, put your foot to the floor and scream back to the winning post!!
ACTIVISION
SEGA
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Consumer Enquiries/Technical Support Tel: 0734 310003

SIM CITY



A tornado blows, below, and Godzilla's on the loose, above.



To most of CU's readership the name *Sim City* means nothing. To a few it represents one of the most amazing pieces of software yet to appear. It not only dazzled people at the massive Consumer Electronic Show in America, it also managed a staggering sixteen page write up in Japan's biggest computer mag, Login. Unfortunately, in its original state, *Sim City* would only run on a one Meg Amiga and was totally unavailable in this country.

At last somebody decided that it just might be a good idea to release it in the UK. So with a couple of minor changes enabling it to run on unexpanded machines, here it is.

Sim City gives you a chance to go one step further than the deity you played in *Populous* — it lets you become a politician. You're given a nice plot of land, twenty thousand bucks and freedom to do what ever you want. I christened my piece of wasteland Happy Valley II (in memory of Happy Valley which went under in an earth quake on my imported version).

The first thing to do is to get a population. I established a nice residential area and linked it to the power grid.

Following that I linked industry to the power grid. Creating a motorway proved no problem and I soon had a growing economy. As with any good city it needed department stores; the addition of some commercial zones was welcomed by the Happy Vallien's. And so my first year in office came to a close.

The economy was only running slightly in the red, but the polls showed that crime was an increasing problem. To combat this I had a police station built, and upped the taxes to 9% to help fund it.

Five years later and Happy Valley II had a population of 20,000, a sea port and a footy stadium. Even with a railway, public opinion showed my popularity dwindling in the face of congested road ways. I embarked on building my version of the M25 Orbital. Like most great motorways it ran out of money half way through construction. Still the effort paid off and the people went back to moaning about pollution and the taxes.

Twenty years after that and I have a continually expanding city, a healthy economy, lots of lovely happy people, and most of the industry has moved out to the countryside. However . . .

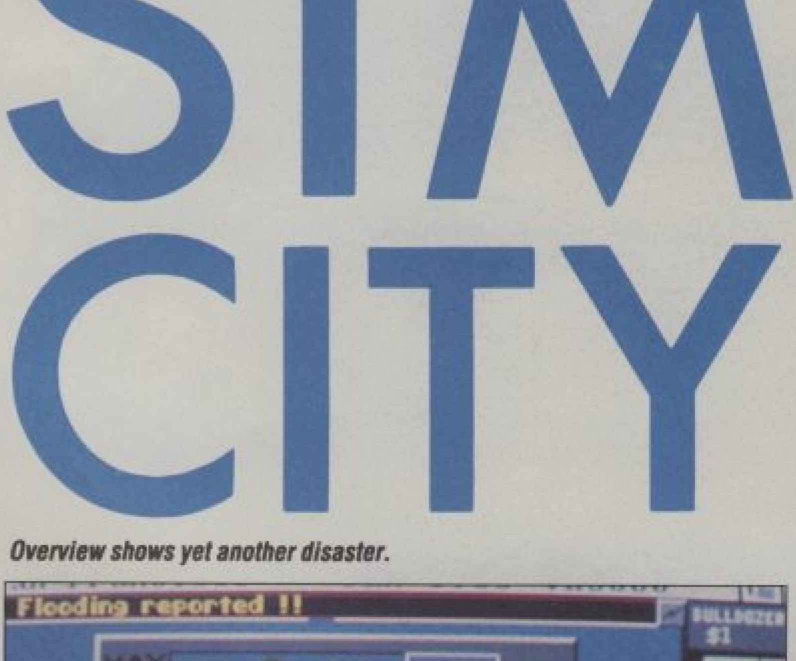
It wasn't my fault the nuclear reactor suffered a meltdown. Only half the city was rendered unsalvageable; I thought nuclear power was supposed to be safe and clean. With ten thousand people and millions of dollars worth of real estate written off, it looks like it's time for Happy Valley III.

If you don't really want to take the risk of losing your city in a major disaster you can practise reclamation on one of a pre-built town. They give you a set amount of time to clear up flooding, fires, air disasters — the works.

This is an excellent game which has already written itself in the pages of computer history. It's already been accepted as an essential study tool for students of architecture and urban studies in certain US universities. But don't assume that means *Sun City* is an egg head's game. It's fun, addictive, original and amazing.

Mark Patterson

Overview shows yet another disaster.



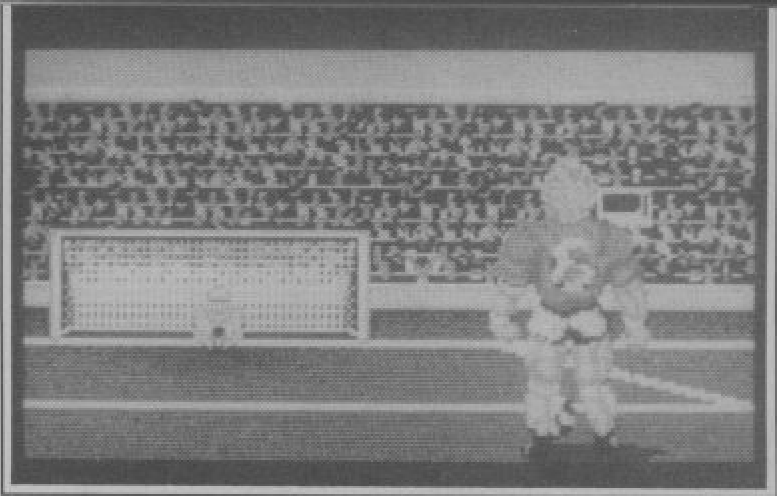
Infogrames
Price: £24.99

SOUND	n/a
GRAPHICS	69%
PLAYABILITY	97%
LASTABILITY	95%

95%

AMIGA

SCREEN SCENE



FIGHTING SOCCER

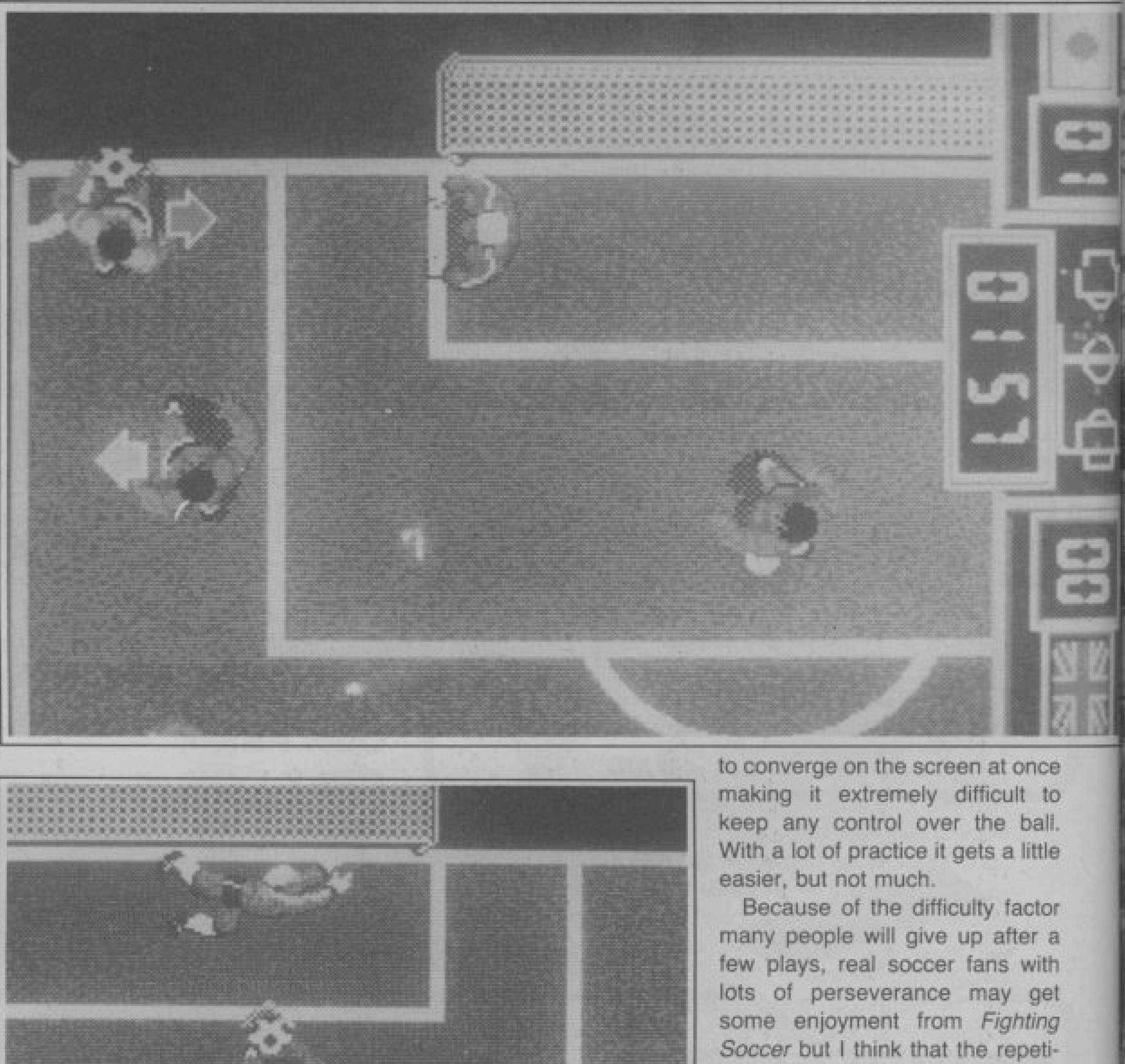
The recent spate of football games in the arcades has given rise to Activision's latest conversion, *Fighting Soccer*. Like its arcade counterpart the action is viewed from above and the screen scrolls to keep the ball central. You have a team of five players of which you control the one nearest to the ball. The idea of the game is to win an Olympic Gold Medal by beating your opponents in a knock-out tournament.

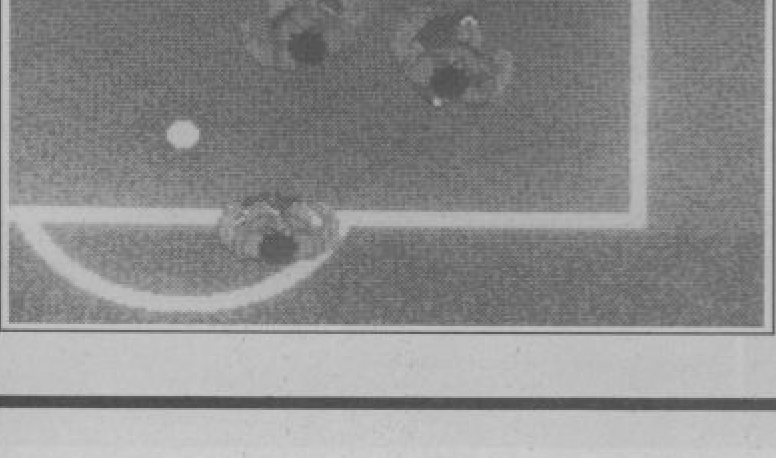
You can use all the normal football skills: dribbling, shooting and heading but what makes *Fighting Soccer* different is that you can also foul your opponents. If you decide that an Olympic medal is worth a bit of foul play then you'd better watch out for the ever vigilant referee.

As we've come to expect of Activision the graphics are very good, everything is nicely drawn and reasonably animated. Good use of colour also enhances the appearance of the game. Because the action is viewed from above, when a player jumps or the ball leaves the ground, they get larger to give the effect of getting closer to the screen — a nice touch and very effective.

Sound comes in small doses but what little there is is quite good, all the normal football noises are present except for one glaring omission — there's no crowd noise. The referee's comments are digitised but they're less understandable than a British Rail announcement.

The strange control system makes it nice and easy to pass, dribble and shoot but almost impossible, to head or foul. Since heading and fouling are two of the game's main features I was disappointed not to be able to use them properly. Another minus point is the size of the pitch — it's just too small, all ten players seem to converge on the screen at once making it extremely difficult to keep any control over the ball. With a lot of practice it gets a little easier, but not much.





Because of the difficulty factor many people will give up after a few plays, real soccer fans with lots of perseverance may get some enjoyment from *Fighting Soccer* but I think that the repetitive nature of the game may even get to them after a while.

If Activision hoped to net a winner with *Fighting Soccer* then this effort is well wide of the posts.

Mark Mainwood

Activision
Price: £24.95

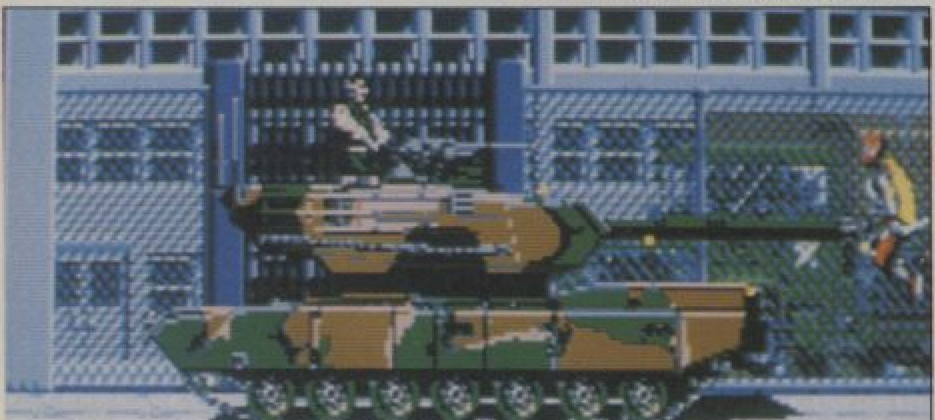
SOUND	**69%**
GRAPHICS	**80%**
PLAYABILITY	**63%**
LASTABILITY	**61%**

65%


FIREBIRD
THE BEST OF ARCADE ACTION
QUARTZ
RICK DANGEROUS
RICK DANGEROUS. Explorer extraordinaire Rick Dangerous dodges traps with guile and defies death with a smile through the perils of foreign adventure. The most exciting funniest, and original platform game in years.
"Rick Dangerous is simply a brilliant game & combines humerous graphics & some of the most devious low down game play I've seen in years." C & VG HIT.
QUARTZ. You'll need superhuman reactions to play Quartz, a challenging 8-way scrolling blast-'em-up, where missiles whizz in every direction. Keep your finger on the trigger and your wits about you to survive 22 levels of mayhem.
Quotation . . . "incorporates just about every shoot-'em-up concept ever devised – enough to impress just about anybody." The One.
MR HELI. Get your chopper airborne and steer Mr. Heli through mazes laden with danger; earn your money to buy new weapons as the fire-power is upped; clearing your path to unmask 'The Muddy' takes nerve and cunning. Play sharp, steer right, keep up the fight!
P47
P-47. Pilot your World War II Lightning P-47 Thunderbolt dangerously deep behind enemy lines. Blow-away the enemy airforce, blitz ground installations and blast your way to victory in this stunning conversion of the Jaleco coin-op.
MicroProse, Unit 1, Hampton Road Industrial Estate, Tetbury, Glos, GL8 8DA.



It's goodbye to Hollywood for them.



Stay on your toes for the tank.



Ploughing on through the final section — the chain thrower rematerialises.



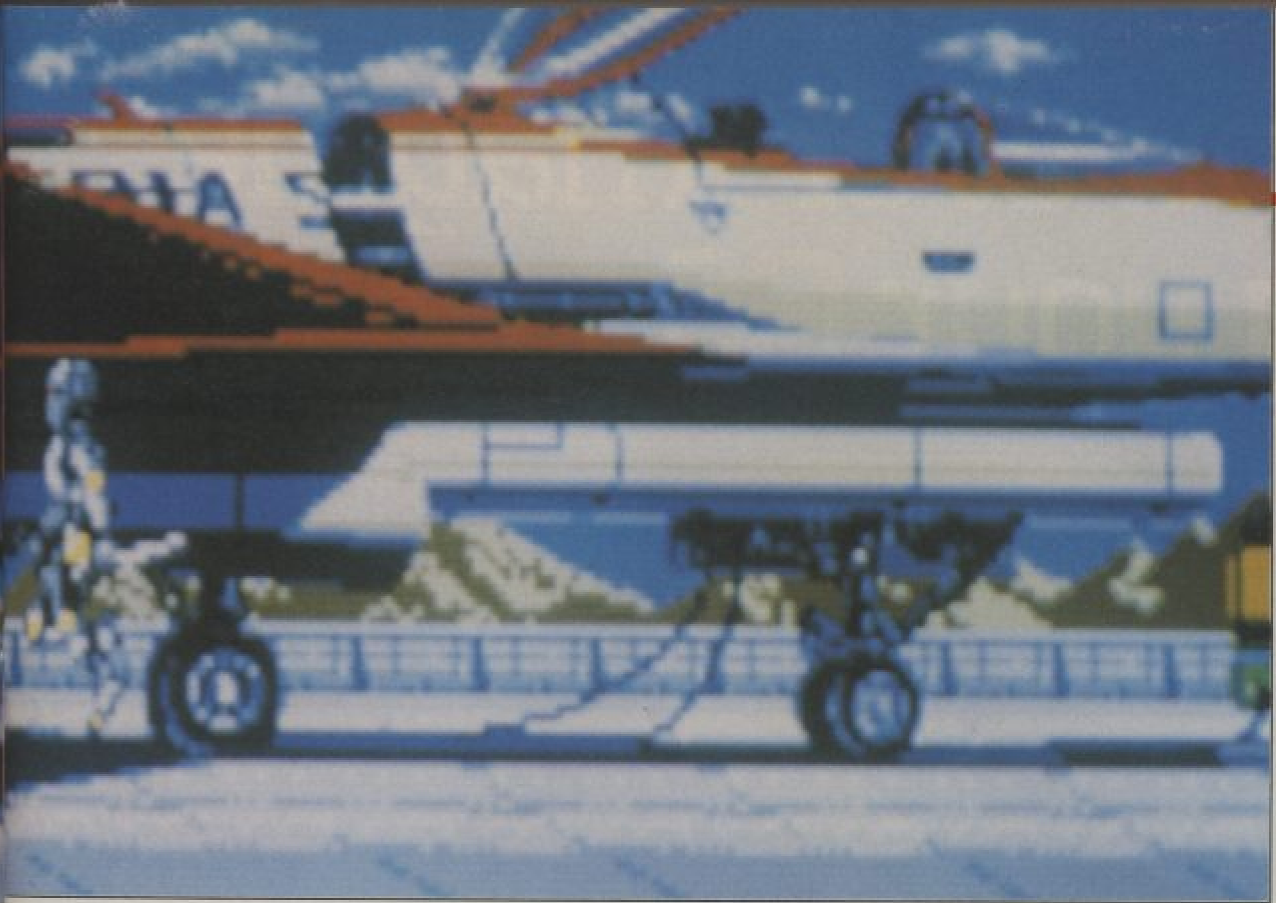
THE NINJA WAR

CU SCREEN STAR

Sales Curve/ Virgin
Price: £19.99



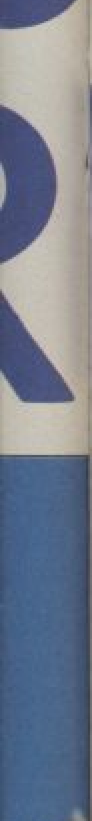
Duck — it's chilli breath.



A warrior reduced to a metallic android by the fire breather fights on.

JA
RRIORS





When you see a game that looks and plays like *The Ninja Warriors* it's infuriating. If you consider the number of wasted arcade licences you see in any one year it's difficult to see how anyone can have an excuse for not turning in something of this quality.

Not only is *The Ninja Warriors* a faithful conversion it's near perfect. The last time we said that was when we saw *Silkworm*. It should come as no surprise then that not only is the same company responsible, but the same programmers are involved.

Back in May we picked out *Silkworm* as an early front runner for conversion of the year. With that feather tucked firmly in their caps Dutch coders Ronald Pieket Weeserik and John Croudy have been slaving over *The Ninja Warriors* attempting to go one better. It seems they have.

Like *Silkworm, The Ninja Warriors* is hardly a big name arcade licence. It's probably better known for its three screen monitor set up rather than the originality of its gameplay. This is a sensible move on the part of The Sales Curve and one that pays dividends.

The Ninja Warriors is a pretty straightforward two player horizontal beat 'em up. It was a well-balanced challenge with some neat touches, but none as neat as those displayed in the conversion. Naturally the game has been compressed to fit on one monitor, but the graphics have been downloaded making it very pleasing to the eye. Despite the playing area being restricted to a narrow band the ninjas are still some six sprites in size, and they're beautifully animated, to the point where the female's hair bounces up and down when she jumps as if she was in a Silkience advert. One of the end of level guardians, the tank, has as many as seventeen different animation stops which makes the turret swing beautifully smoothly.

The technical achievements don't stop there. Whilst there are two disks everything loads in as you play until you have to swap (just the once) between levels. Nothing too radical about that until you realise it's loading in the sound for approaching sequences — and it's all sampled.

There's six levels, the largest being seventeen screens wide, which take you through streets, airfields, and interiors in pursuit of the pernial Boss character (who turns out to be a fat little wimp). The ninjas jump, flip, block blows and hack wickedly with knives. One minor problem is that it's too easy to waste the shuriken stars. They're limited in supply so it's all too easy to run out when you need them most — and need them you will because the armed soldiers and the hunch backed ground spiders sap your energy rapidly.

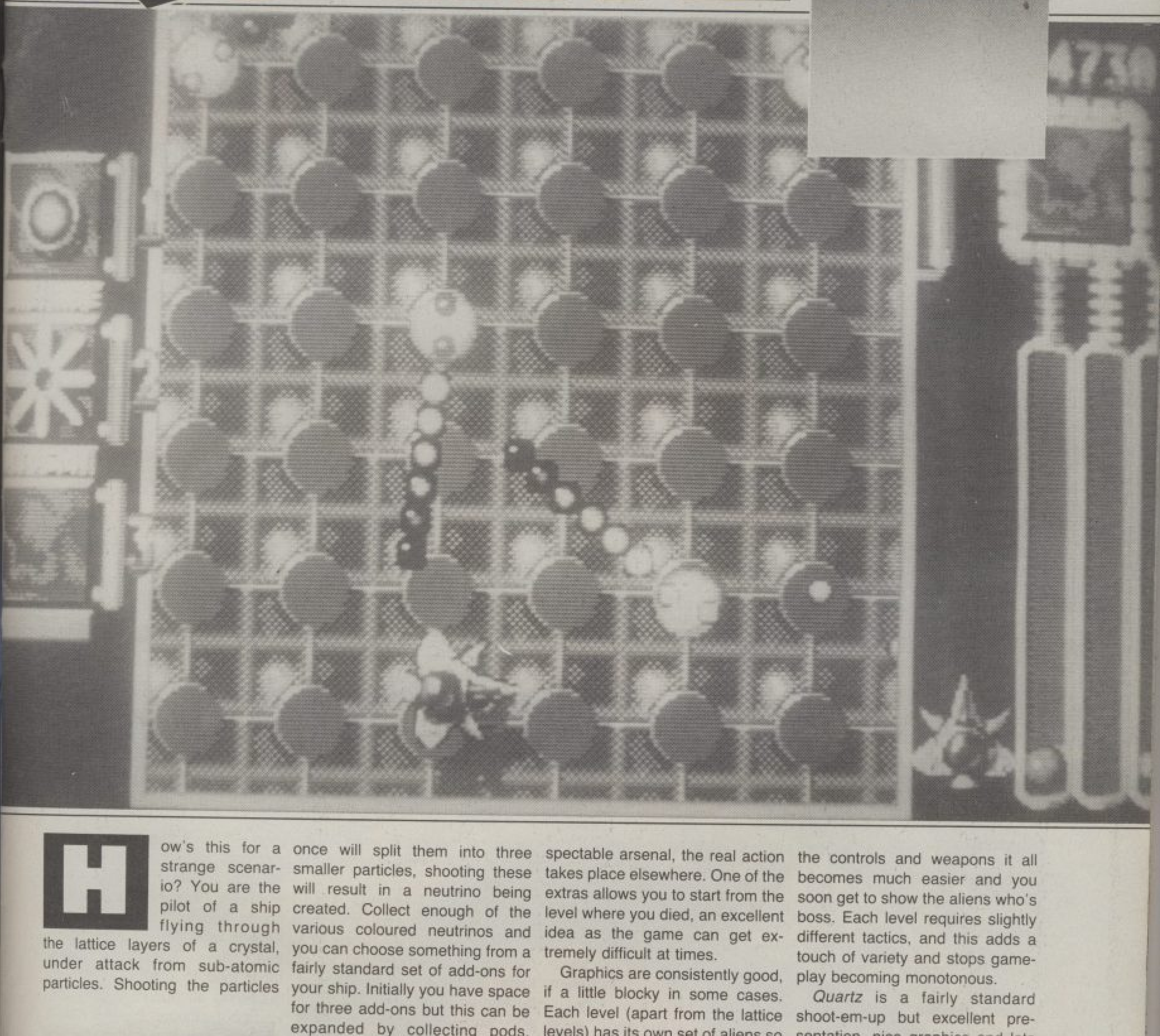
It's a pleasure to play another oriental beat 'em up when it's as polished as this. *Ninja Warriors* should be a surprise contender for the top spot this Christmas or there's no Santa Claus.

Mike Pattenden

SOUND	**87%**
GRAPHICS	**93%**
PLAYABILITY	**89%**
LASTABILITY	**93%**

92%

QUARTZ



How's this for a strange scenario? You are the pilot of a ship flying through the lattice layers of a crystal, under attack from sub-atomic particles. Shooting the particles once will split them into three smaller particles, shooting these will result in a neutrino being created. Collect enough of the various coloured neutrinos and you can choose something from a fairly standard set of add-ons for your ship. Initially you have space for three add-ons but this can be expanded by collecting pods. Eventually your presence will be detected and you will be dragged away to do battle with a large enemy in another layer of the crystal.

Basically, *Quartz* is a shoot-the-aliens, collect-the-weapons and shoot-the-aliens-a-bit-faster game, but it does have a couple of twists. The lattice levels, for example, scroll in all directions and are really only for building up a respectable arsenal, the real action takes place elsewhere. One of the extras allows you to start from the level where you died, an excellent idea as the game can get extremely difficult at times.

Graphics are consistently good, if a little blocky in some cases. Each level (apart from the lattice levels) has its own set of aliens so there's plenty of variety as well. Some great graphics effects are dotted around for good measure — just watch that explosion!

A groovey tune plays on the title screen and there are plenty of excellent sound effects in the game which tends to be the exception rather than the rule these days.

Initially, *Quartz* seems impossibly difficult, but as you get used to the controls and weapons it all becomes much easier and you soon get to show the aliens who's boss. Each level requires slightly different tactics, and this adds a touch of variety and stops gameplay becoming monotonous.

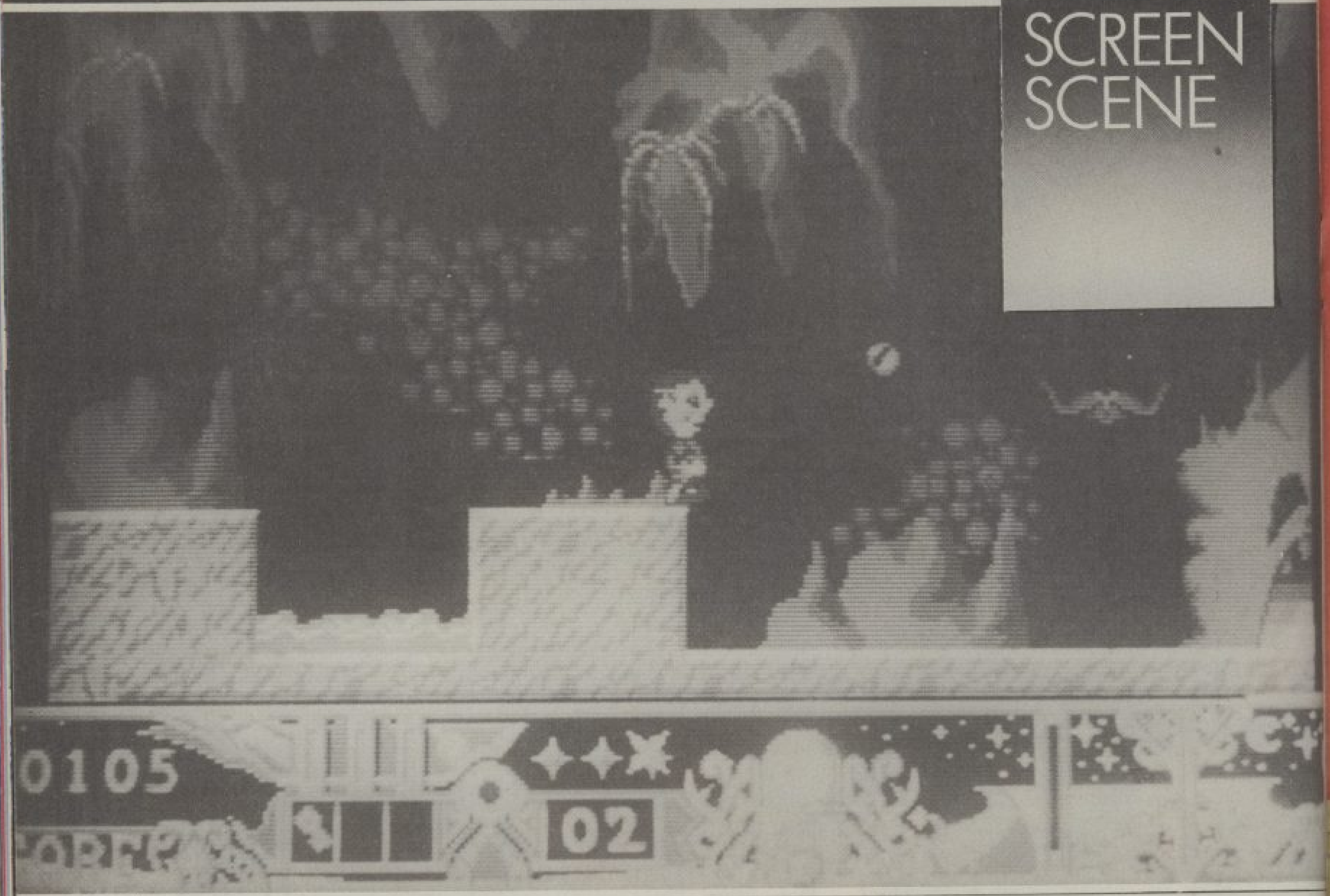
Quartz is a fairly standard shoot-em-up but excellent presentation, nice graphics and lots of variety make it surprisingly addictive and lasting.

Mark Mainwood

Firebird
Price: £24.95

SOUND	**82%**
GRAPHICS	**86%**
PLAYABILITY	**82%**
LASTABILITY	**79%**

80%



TWINWORLD

Once upon a time there lived a peaceful and prosperous tribe of people called the Gaspards. For centuries they lived under the wise command of an old family endowed with magic. However, Maldur, an evil druid came to learn of this and stole the amulet that controlled their powers. Maldur was unable to master the power and the amulet exploded and was blown into twenty three pieces which scattered across the country. It is your job to reassemble the amulet and return the country to its former glory.

Basically, *Twinworld* is a platform/maze game. You control an elf-type character and you must jump around shooting enemies and gathering the objects that are left behind. Each level is made up of two worlds (hence *Twinworld*) and the player can switch between them by using wells and doors (some of which require keys). One piece of the amulet can be found on each level and must be taken to the exit door. Every four levels you are confronted with a major enemy that must be offed before progress can be made.

Graphically, *Twinworld* is nothing special but makes up for that in other areas. All sprites are of a reasonable standard and all of them are nicely animated. The backdrops are also extremely good and plenty of attention has been paid to detail and variety.

Sound is quite limited; a strange tune plays on the title screen and the few in-game effects often verge on the annoying (although there is an option to turn them off).

A lot of time and effort has obviously gone into *Twinworld*, the presentation of the game is excellent, from the use of joystick right through to the perfectly smooth scrolling.

"This is all very well, but how long will the game last?", I hear you ask. Well, that's a problem, like many platform games *Twinword* can soon become very frustrating due to the fact that you have to work through early levels every time. The programmers have tried to overcome this by supplying an option to play any level; but although this is a help it doesn't stop the gameplay becoming a bit stale after a while.

Mark Mainwood

Ubisoft
Price: £24.95

SOUND	55%
GRAPHICS	70%
PLAYABILITY	79%
LASTABILITY	70%

74%


WARP
AVAILABLE ON:
AMIGA £24.99
ATARI ST £19.99
WARP
Destroy the energy stations in this action filled shoot-em-up. At the end of each completed level you must guide your craft through the warp tunnel, a 3D flight sequence, to reach the next, higher level. You will need strength, planning and strategy in order to find the maps, energy dumps as well as a host of other features.
Fantastic sound and original animation sequences.
ATARI ST
AMIGA
THALION
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WEIRD

Despite the increased power of machines like the Amiga, games like *Weird Dreams* are still in the minority. The promises held out to gamers of interactive movies and virtual realities have, for the most part of a year that finally saw the Amiga take off, failed to materialise. Instead we've seen a steady stream of 8 bit conversions and arcade licences — not all bad, but hardly the stuff to make you lick your lips in anticipation. *Weird Dreams* attempts to redress the balance somewhat.

The concept behind *Weird Dreams* takes gaming away from cod sci-fi and sub Tolkien fantasy and steers it back to the human imagination. In this case it is journey into the subconscious mind. A lovesick character, the victim of a broken affair, falls desperately ill — so ill that major surgery is the only answer, but as the anesthetic envelops him on the operating table, with the faces of the surgical team slowly fading, he dissolves into a nightmare from which there's a good chance he'll never awake.

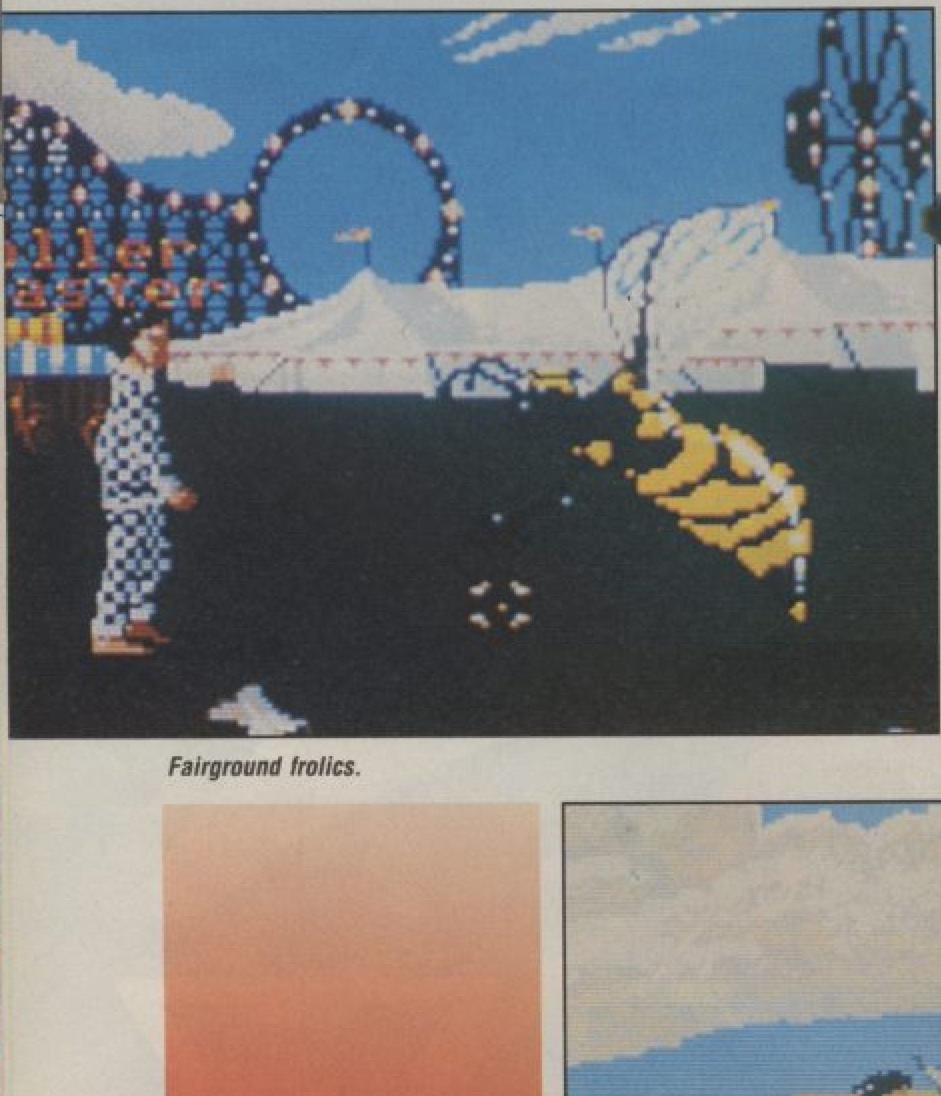
The ensuing game takes the form of several surreal subsections in which you control the pyjama clad character. To help him escape from the nightmare you have to collect four orbs which are deposited at various stages in the game. You materialise inside a candyfloss machine, which is where your nightmare begins. You need to collect some floss for the next stage of your trip, but if you're not careful you're likely to come to a sticky end on the giant stirrer. If you managed to make it out of the vat, you are confronted by a large wasp holding one of the orbs. If you can't get it to put it down you'll have to leg it into the relative safety of the Hall Of Mirrors. From here you can take two exits, through the mirrors Alice style — one which seems to lead to the apparent tranquility of a country garden, the other to a Daliesque landscape full of floating fish.

Weird Dreams is definitely very different, but somehow its origina-



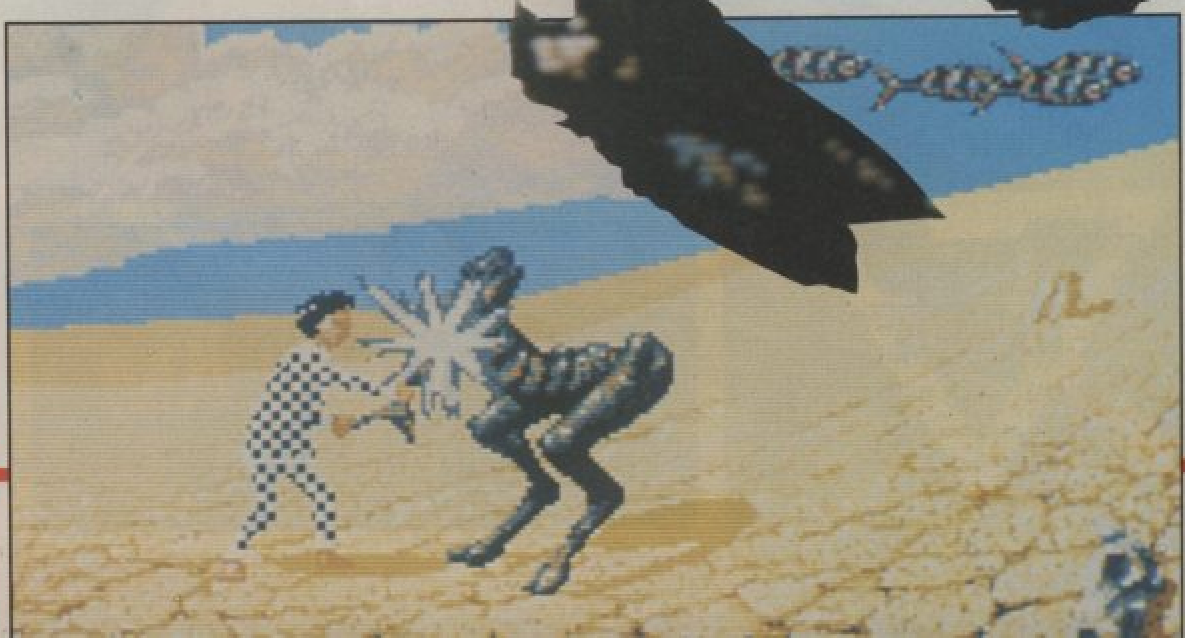
Oh floss, smashed again.





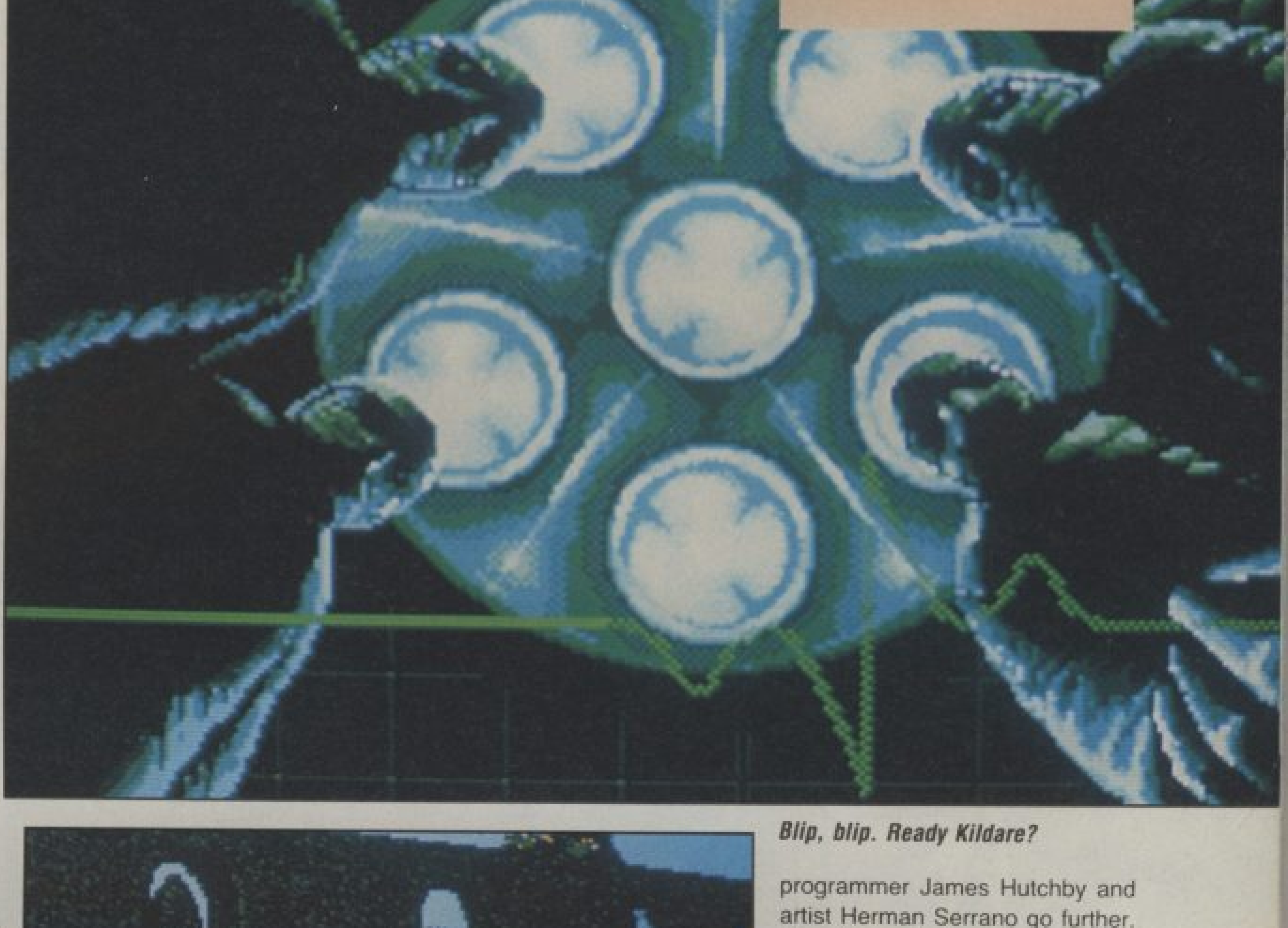
Fairground frolics.

Rainbird
Price: £24.99



RD DREAMS





Blip, blip. Ready Kildare?



tors doesn't carry it through fully. For all the excellent graphics, the bizarre creatures and the superb effects, the subgames offer little more than minor arcade beat 'em ups and one dimensional puzzles. That's not to say that it's an easy game, because nothing could be further from the truth. *Weird Dreams* is hard, but it's hard for all the wrong reasons. The game is slow — that's not just the way it loads each minor section from disk, or in the way the screen takes an eternity to update or scroll, but in the control of the character. The idea was to give that effect that nightmares have where things often move slowly, or your feet won't carry you away from danger quickly enough. As part of the gameplay though, it makes it hard to time your movements. Frustration too readily sinks in.

Despite its obvious difference to most games, I'd like to have seen programmer James Hutchby and artist Herman Serrano go further. The dreams just aren't unpleasant enough. If Dali was an influence as they suggest, they've sanitised him by removing the sex, the disease and the decay. It simply isn't disturbing enough.

I don't want to sound as if I hate *Weird Dreams*, because I don't — it's better than most of the software I've seen this year, and most of all it's original in its concept if not its execution. Graphically it's one of the prettiest games around too, but — one final gripe here — why the hell did we have to wait nearly six months for the game to be ported over from the ST?

Mike Pattenden

SOUND	**79%**
GRAPHICS	**96%**
PLAYABILITY	**76%**
LASTABILITY	**80%**

80%



IF GHOSTS 'N' GOBLINS SCARED YOU OUT OF YOUR MIND...
...THIS'LL SCARE YOU OUT OF YOUR SKIN!
GHOULS'N'GHOSTS™
Arthur returns! The fearless knight is back in this stunning sequel to Ghosts 'n' Goblins (voted among the top 10 games of 1986). Three years have passed since the evil ones came to do their dirty work. Now they're back and they've captured Princess Hus, but our valiant knight Arthur is charging to the rescue against a formidable array of gruesome enemies and hairy hazards.
Atari ST, Amiga
Spectrum Cassette
Amstrad Cassette and Disk
CBM 64/128 Cassette and Disk
IAN NAYLOR
U.S. GOLD®
CAPCOM™
Screen shots from Atari ST version.
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U.S. GOLD LTD., UNITS 2/3 HOLFORD WAY, HOLFORD, BIRMINGHAM B6 7AX. TEL: 021 625 3388

CROSSBOW THE LEGEND OF WILLIAM TELL

Gessler is a cruel, ruthless dictator, a man not to be argued with. In his quest for the most original hat stand he has placed his hat on a pole in the middle of the village square and decreed that anyone not respectfully removing their hats to it will get a jolly firm slap on the wrist.

You are William Tell and your son has just been arrested for ignoring Gessler's hat. Your quest takes place in the woods and mountains near Tell's village and in the towers and dungeons of Gessler's castle. You must find and free your son and then find Gessler and deal him the justice he so richly deserves.

The graphics in *Crossbow* are probably just about passable as average. They suffer from poor design to start off with and don't really benefit from the reasonable animation. Enemies, friends and backdrops are very varied — as they would need to be to cover the enormous playing area.

Sound, like the graphics, is bearable but I feel that a little more effort could have been made. The only nice thing is a brilliant rendition of the William Tell Overture.

Crossbow is presented as an icon-controlled adventure, the mouse being used to enter commands and guide Tell around. You can instruct Tell to fight, bribe, eat, drink, walk, shoot and defend himself. Each option leads to one or more further choices before the command is finally executed. For example you have a selection of arrows with which to pin your enemy's brains to the wall.

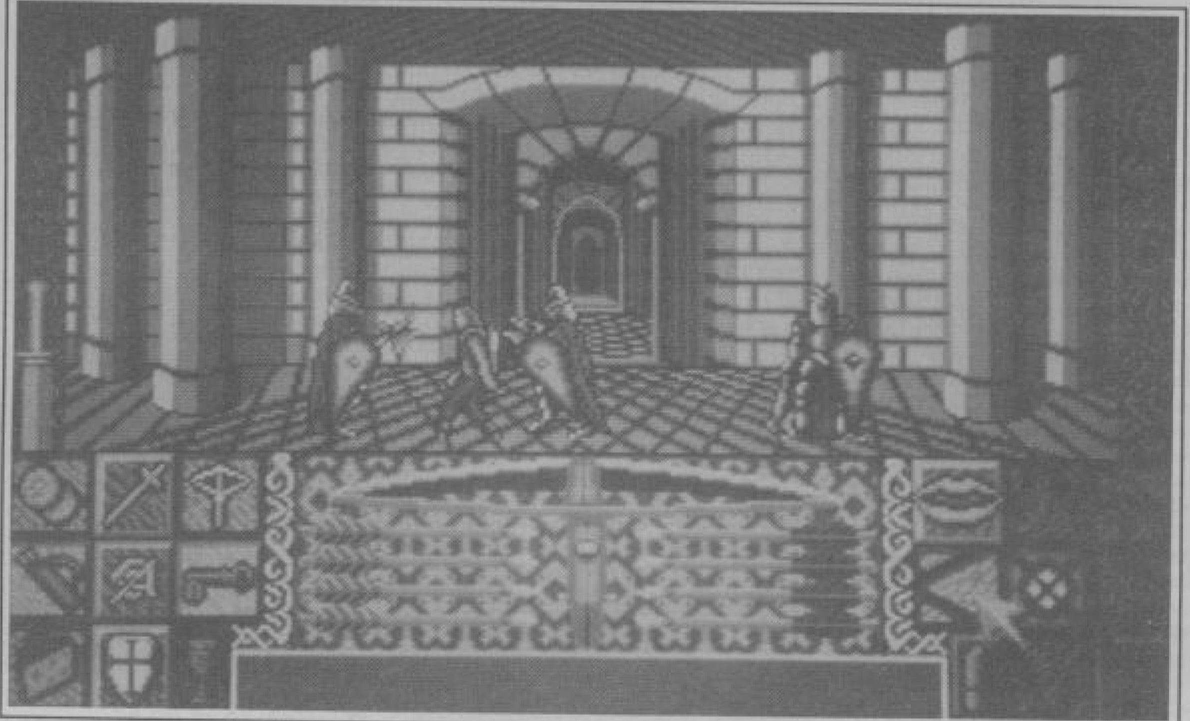
This system takes ages to get used to and could put the beginner player off very quickly, even after practise. Many commands take so long to set up that by the time you've done what you want various parts of your anatomy are on their way for recycling.

In the final analysis *Crossbow — The Legend of William Tell* is good idea that just hasn't received enough attention. Unless you have the patience of a saint or a serious masochistic streak, stay well clear.

Mark Mainwood



Crossbow v. broadsword — very fair, wethinks!



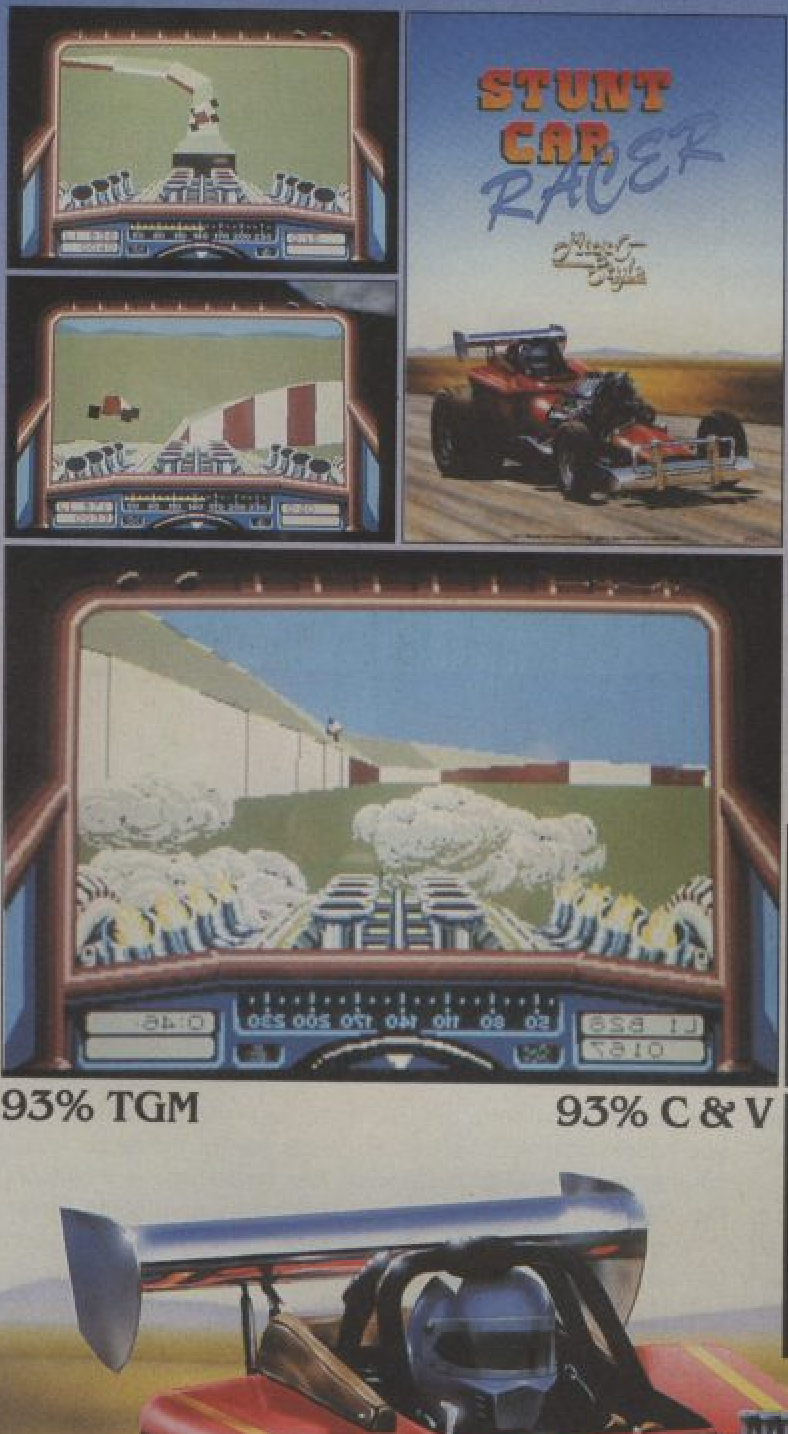
Enter the Austrian palace.

Intelligent Design
Price: £24.95

SOUND	**61%**
GRAPHICS	**62%**
PLAYABILITY	**50%**
LASTABILITY	**45%**

54%

"THE ULTIMATE DRIVING EXPERIENCE"
C & VG



STUNT CAR RACER

"The tracks are superbly designed starting with a fairly straightforward but lumpy oval and progressing to such delights complete with massive (& I mean MASSIVE) jump & roller coaster track which has enough hills to turn the stomach of the hardest drivers." – C & VG

"Quite simply Stunt Car is the best racing game yet seen on a home computer – check it out." – C & VG

"Stunt Car is utterly brilliant and offers adrenaline pumping gut wrenching high speed action that will keep you engrossed for months – C & VG

"An action packed game that had us on the edge of our seats." – TGM

93% TGM

93% C & V

RVF

The motor bike simulator of the Honda 750 RVF. Race on Clubman and world famous tracks.

"A near perfect blend of simulation & action" – ACE

"Amazing graphics" – CU

"If this, as MicroProse maintain is the shape of the Amiga games to come then everybody should buy an Amiga now" – CU



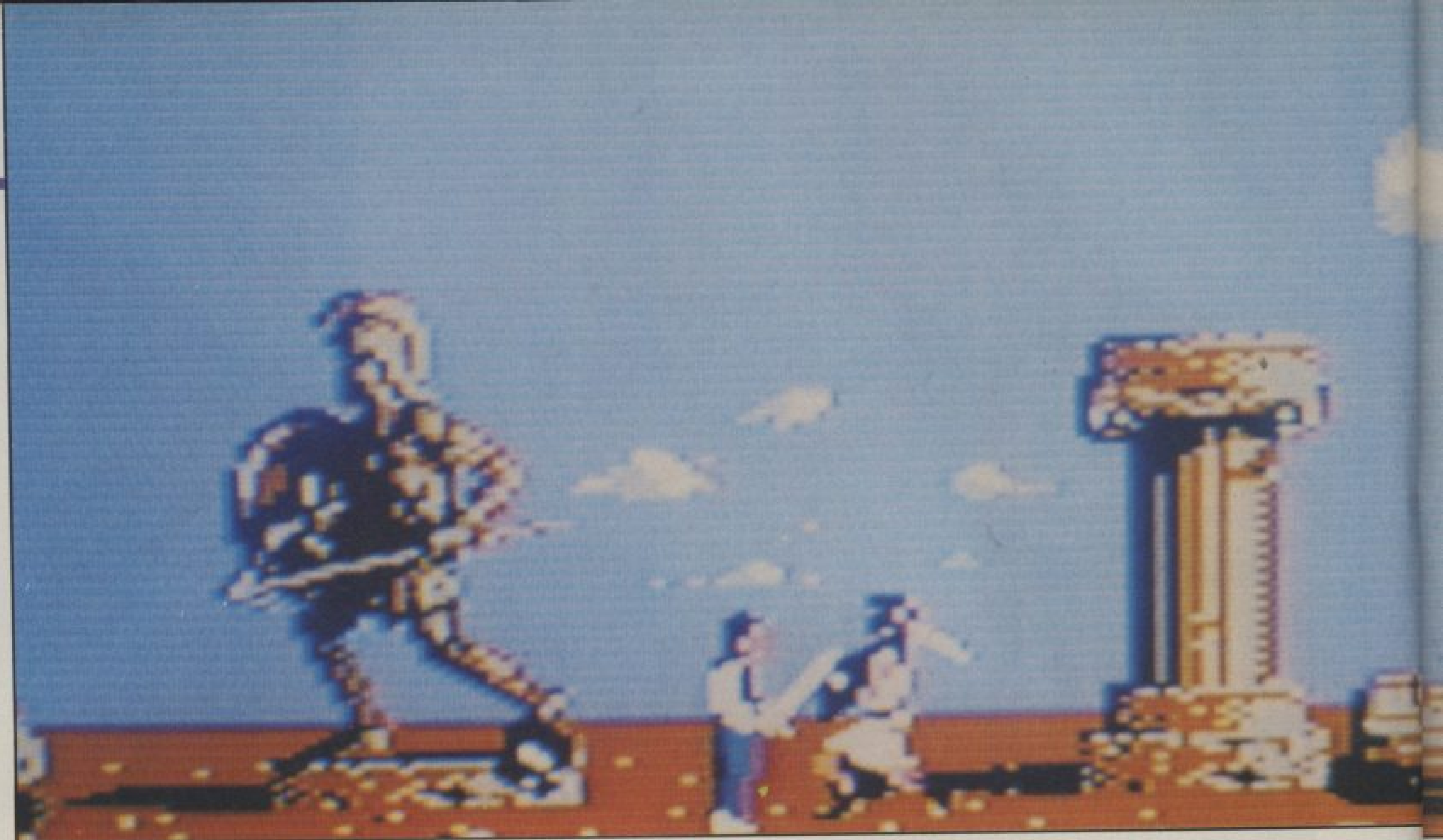


Games for Adults

Micro-Style

A DIVISION OF MICROPROSE SOFTWARE

MicroProse, Unit 1, Hampton Road Industrial Estate, Tetbury, Glos, GL8 8DA.



Battling at the heel of Achilles

MYTH

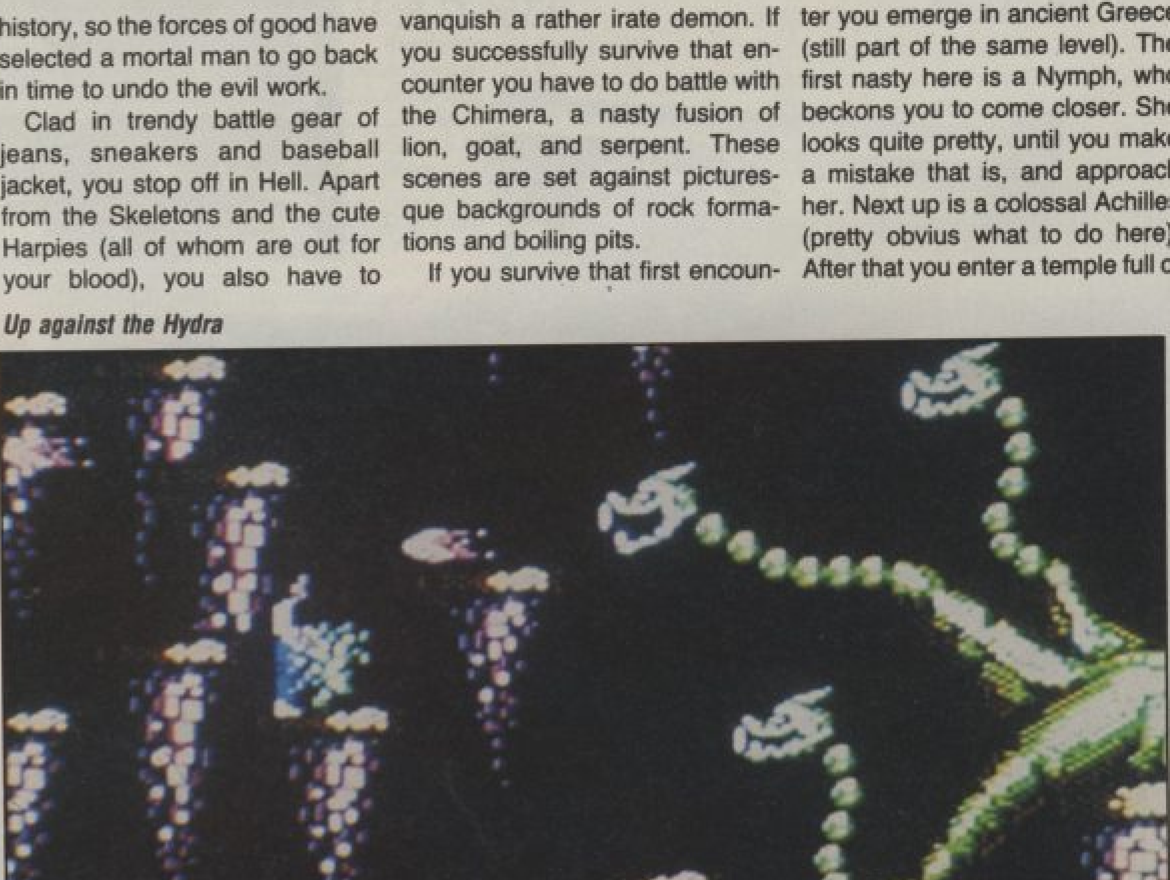
Mythology opens countless doorways for countless game plots. As you can guess from the title this is one such game. Based closely around Greek, Roman, Egyptian and Norse legends, *Myth* contains everything from the Chimera to King Tut.

The dark god Dameron has succeeded in altering the past, which in turn has forced changes in modern times. No god can be allowed to alter the course of history, so the forces of good have selected a mortal man to go back in time to undo the evil work.

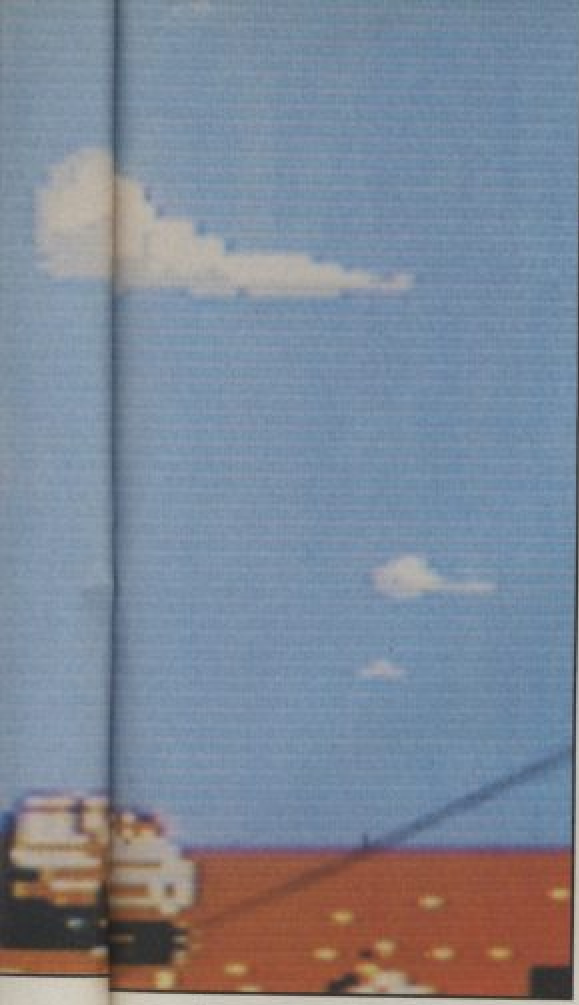
Clad in trendy battle gear of jeans, sneakers and baseball jacket, you stop off in Hell. Apart from the Skeletons and the cute Harpies (all of whom are out for your blood), you also have to vanquish a rather irate demon. If you successfully survive that encounter you have to do battle with the Chimera, a nasty fusion of lion, goat, and serpent. These scenes are set against picturesque backgrounds of rock formations and boiling pits.

If you survive that first encounter you emerge in ancient Greece (still part of the same level). The first nasty here is a Nymph, who beckons you to come closer. She looks quite pretty, until you make a mistake that is, and approach her. Next up is a colossal Achilles (pretty obvius what to do here). After that you enter a temple full of

Up against the Hydra



System 3
Price:
£9.99 cass
£14.99 disk



Deceptively friendly Nymph

platforms which are a bugger to negotiate, especially when you realise Medusa's at the end of them. Finally comes the massive Hydra, a huge slavering beastie which, according to legend, regrows its heads when they're cut off (yet another puzzle, here).

That takes you to the end of the first section, not bad when you consider that there are four equally packed levels in total. *Myth* does use multi-load, but the size of each level means you don't seem to notice it much.

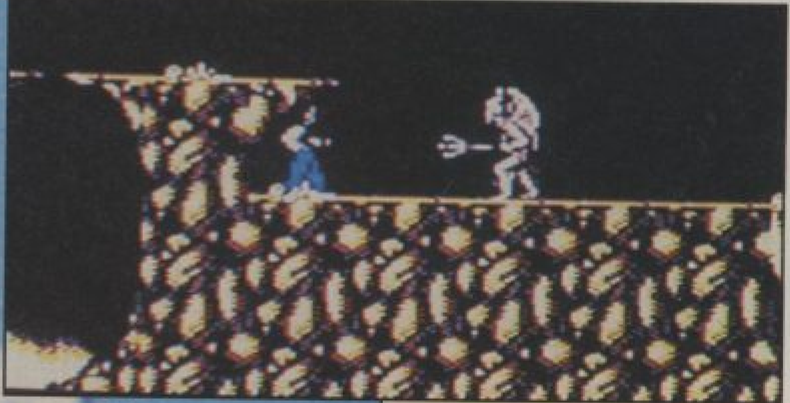
In the second section you're placed on a huge Viking longship, while (sampled) thunderclaps ring from the monitor and the only illumination is provided by lightning flashes. Once you've worked out how to get off this boat you're transported to a quiet forest. Later on you get to rescue a damsel in distress, fight an invincible dragon, and enter Valhalla. In true *Erik The Viking* style, Thor mills around hurling the odd thunderbolt your way while you enter the arena to do battle with Odin.

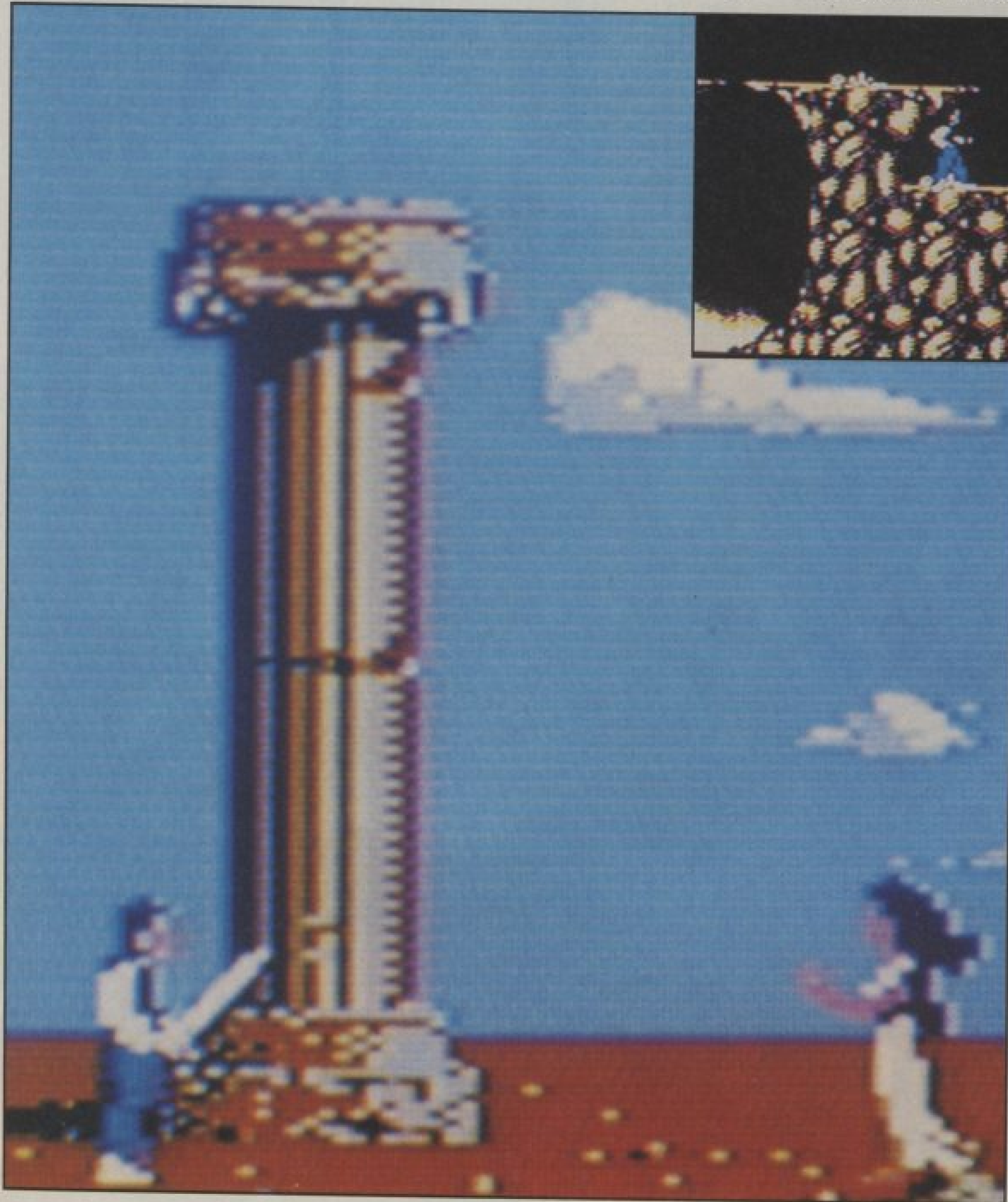
The most striking feature about *Myth* is its graphics. The animation for the small character is fantastic. The big monsters are fantastically coloured and their movement is impeccable. It's impossible to list all the amazing visual features, which is just as well, because they'll always surprise you.

SOUND	**89%**
GRAPHICS	**93%**
PLAYABILITY	**92%**
LASTABILITY	**92%**

92%

Sorry for being a nuisance, Mr Demon!





CU SCREEN STAR

Most of the sound effects are sampled, which makes for a game with high standards throughout. Your arcade skills aren't the only things which are tested, the number of puzzles are enough to keep anybody happy for quite a long time.

I don't think I would be exaggerating when I say that *Myth* is one of the best games to appear on the 64. It has just about everything necessary to make it a classic: amazing graphics, amazing sound, and fantastic gameplay make it a gamesplayer's dream.

Mark Patterson

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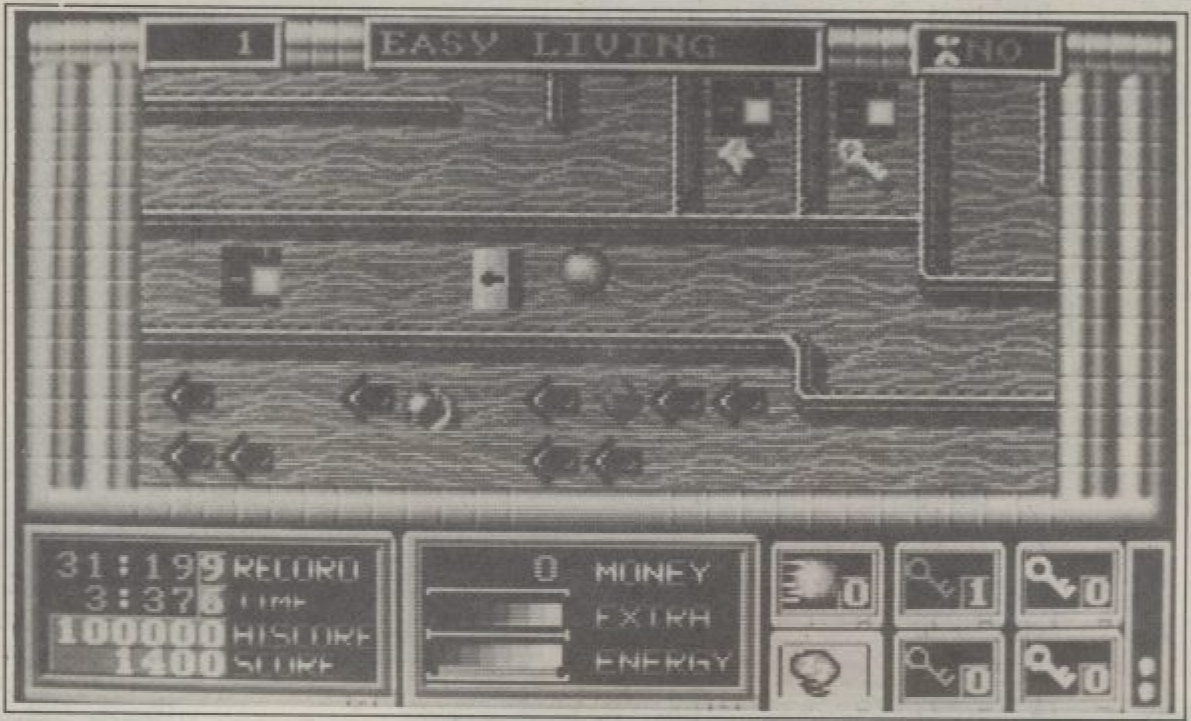
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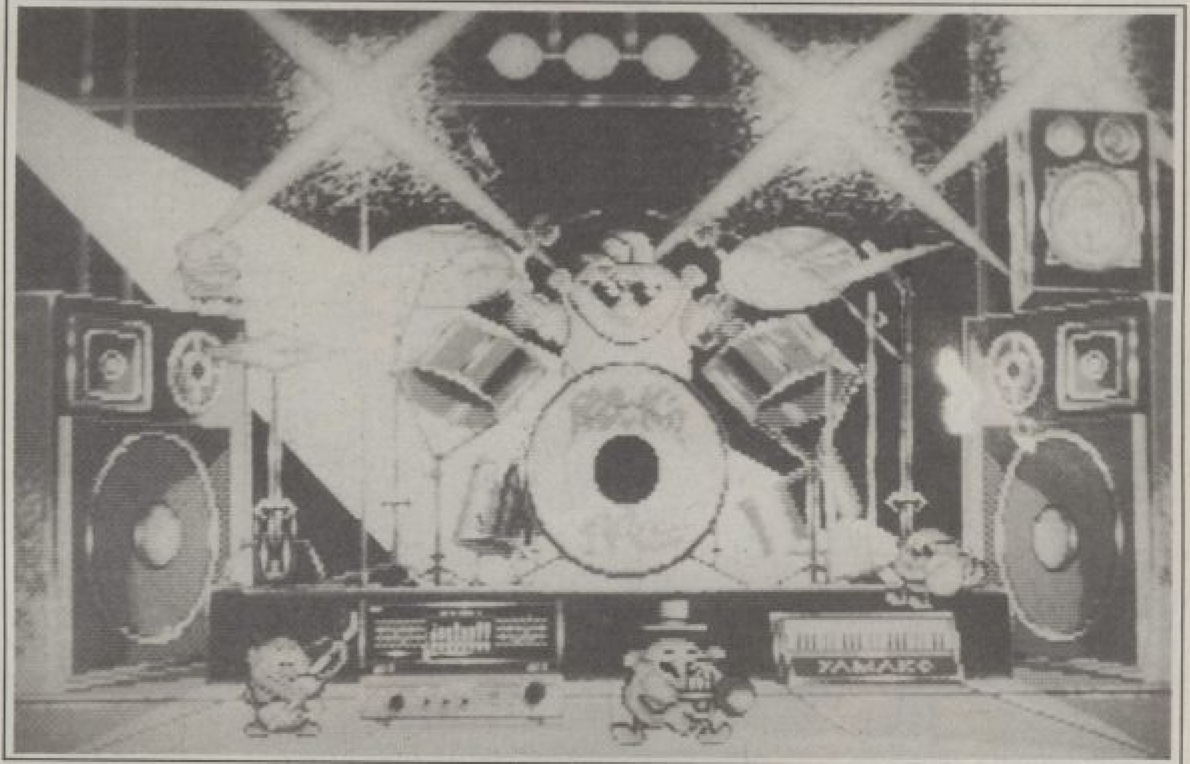
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Things aren't so easy, the door's locked!



Yeah, get down.

ROCK 'N' ROLL

Every once in a while a game comes along that keeps me playing hour after hour, night after night until I fall asleep over the computer, *Rock 'n' Roll* is one such game.

It's down to you to guide it through thirty-two levels of mazes. To complete each level you must solve a variety of puzzles including unlocking colour-coded doors, smash fragile barriers and repair missing platforms. Added to this you must be careful not to fall into a precipice or run out of time. To aid you in your mission money is littered around that can be collected and used to buy extras in the shops (for example, parachutes to save you from dropping off a precipice, and bombs to blow away barriers). Occasionally you may find a horde of eggs; if you crush these in the correct order you warp to a higher level.

The playing area is viewed from above and scrolls perfectly smoothly to keep the ball in the middle of the screen.

Rock 'n' Roll is beautifully presented. An excellent control system means that the player can get straight into the game and start enjoying it right away, and literally hundreds of little touches will keep you hooked.

The graphics are crisp, well defined, varied and colourful if somewhat limited by the nature of the game. Sound is also of an exceptionally high standard, because, although there are only a few spot effects, there are no less than nine fantastic rock 'n' roll tunes.

Rock 'n' Roll is incredibly playable. There are so many features that add a little extra something that will keep you coming back for more; it's one of those games that you'll still be playing after months just to get that little bit further.

Beg, steal, borrow or even buy a copy, but get it somehow.

Mark Mainwood

Rainbow Arts
Price: £24.95

SOUND	86%
GRAPHICS	79%
PLAYABILITY	80%
LASTABILITY	83%

81%

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Many moons ago . . .

DARIUS+

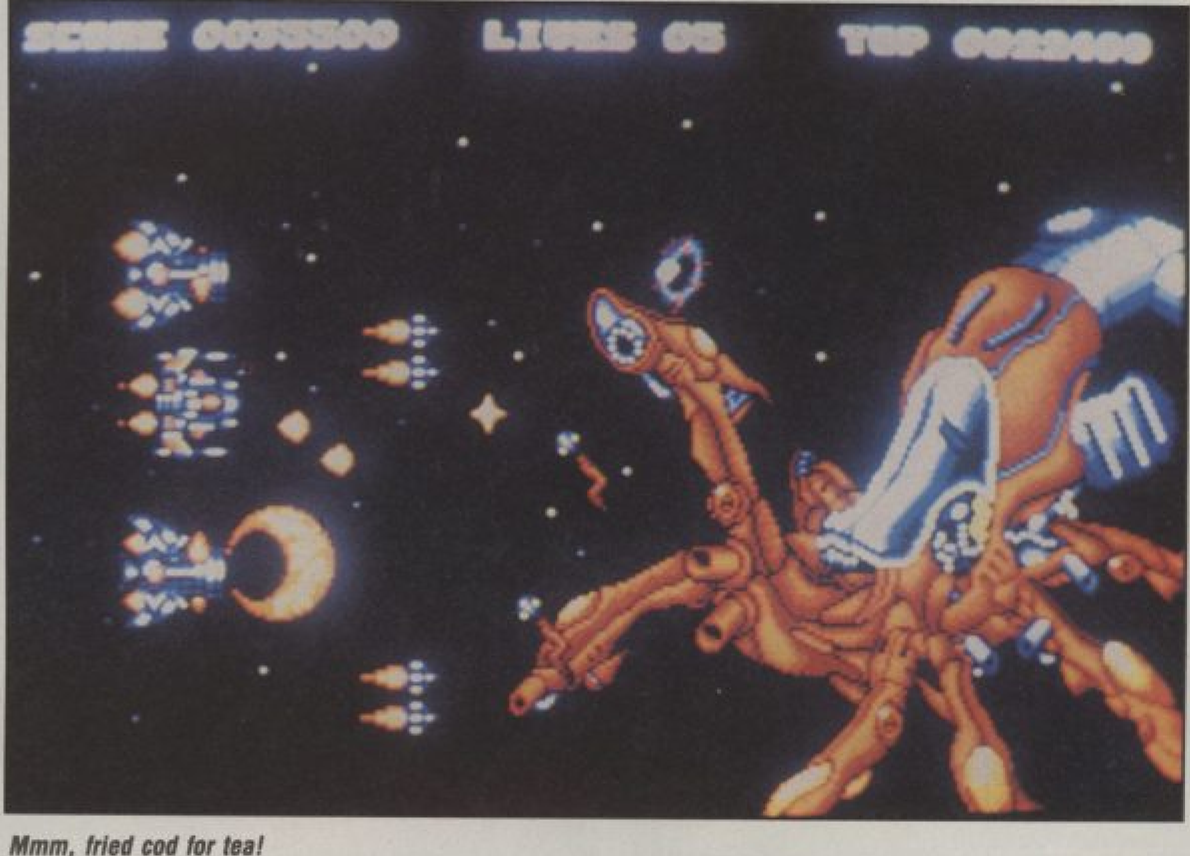
Yet another in the queue of crimbo arcade conversions, although this time it appeared that The Edge had bitten off a little more than they could chew. The major feature of the arcade version of *Darius* was its three screens, an obviously impossible feature on the Amiga. Some of the graphics were extremely large and complicated, and the background scrolled at a very high speed. How could they possibly attempt a conversion?

The solution has been to rewrite the game almost completely. It's ended up not so much like *Darius* but more like *Xenon II* kicked on its side, which isn't a bad thing.

With its underwater setting, *Darius +* requires you to indiscriminately blast everything in sight. It's not surprising that you don't actually see any fish. You do however find submarines (which look like space craft), missile pods (which look like space craft) and lots more spacey objects.

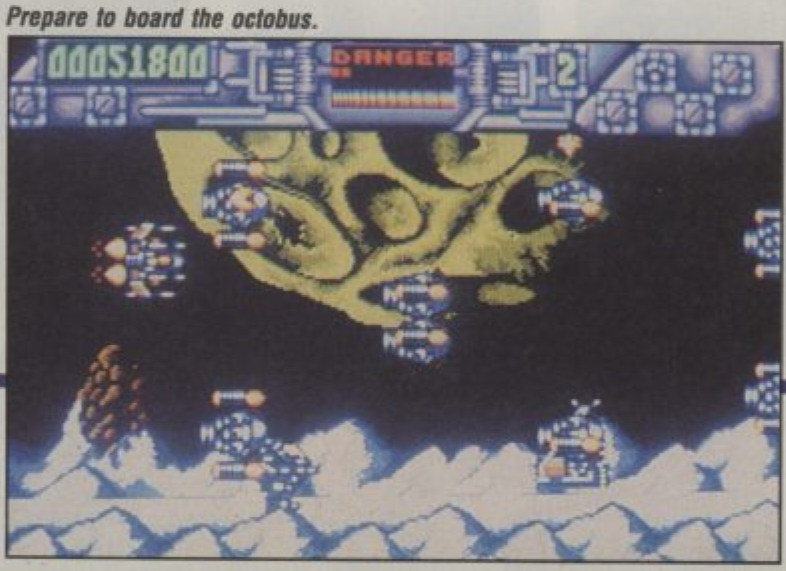
Every now and then pods bob onto screen. The first few increase your ship's initial rate of fire until it is equipped with a flame gun. With further additions you can obtain other add-ons. These include homing missiles, torpedoes, large pods that float by your ship, and different weapons for them.

At the end-of-the-level things really start to hot up. The guardians are huge. On top of that they need to be shot when they're in special locations and these take time to find. Featuring the best graphics in the game, the guardians also provide the biggest problems. If your ship isn't well equipped you're not going to stand a chance as some nasties need to be shot in the hairiest of conditions. If you do die, instead of going back to the main level to build your weapons up, you are automatically stuck with the guardian again. Luckily they appear to be easier to kill the further you get into the game.



Mmm, fried cod for tea!

Prepare to board the octobus.

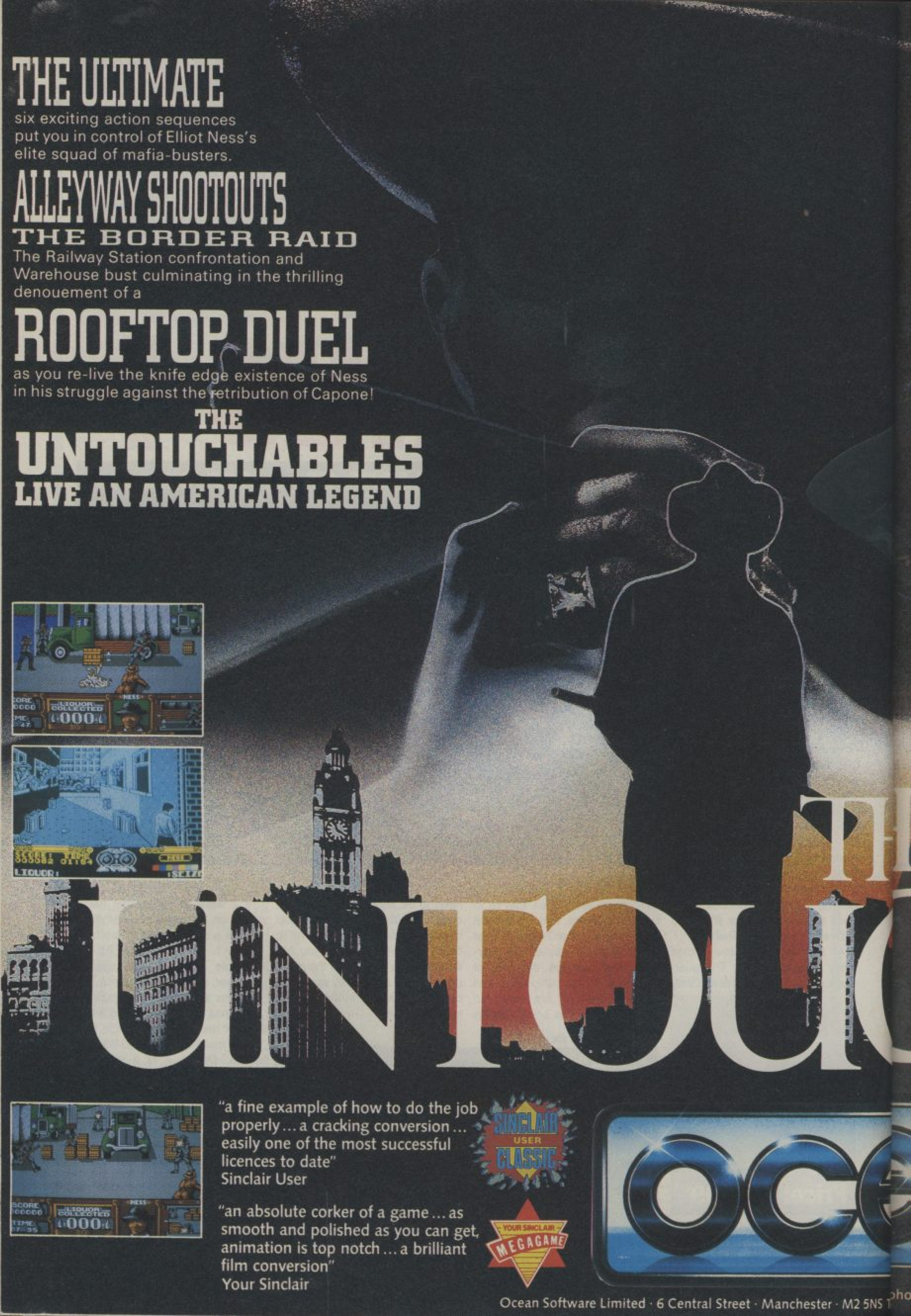


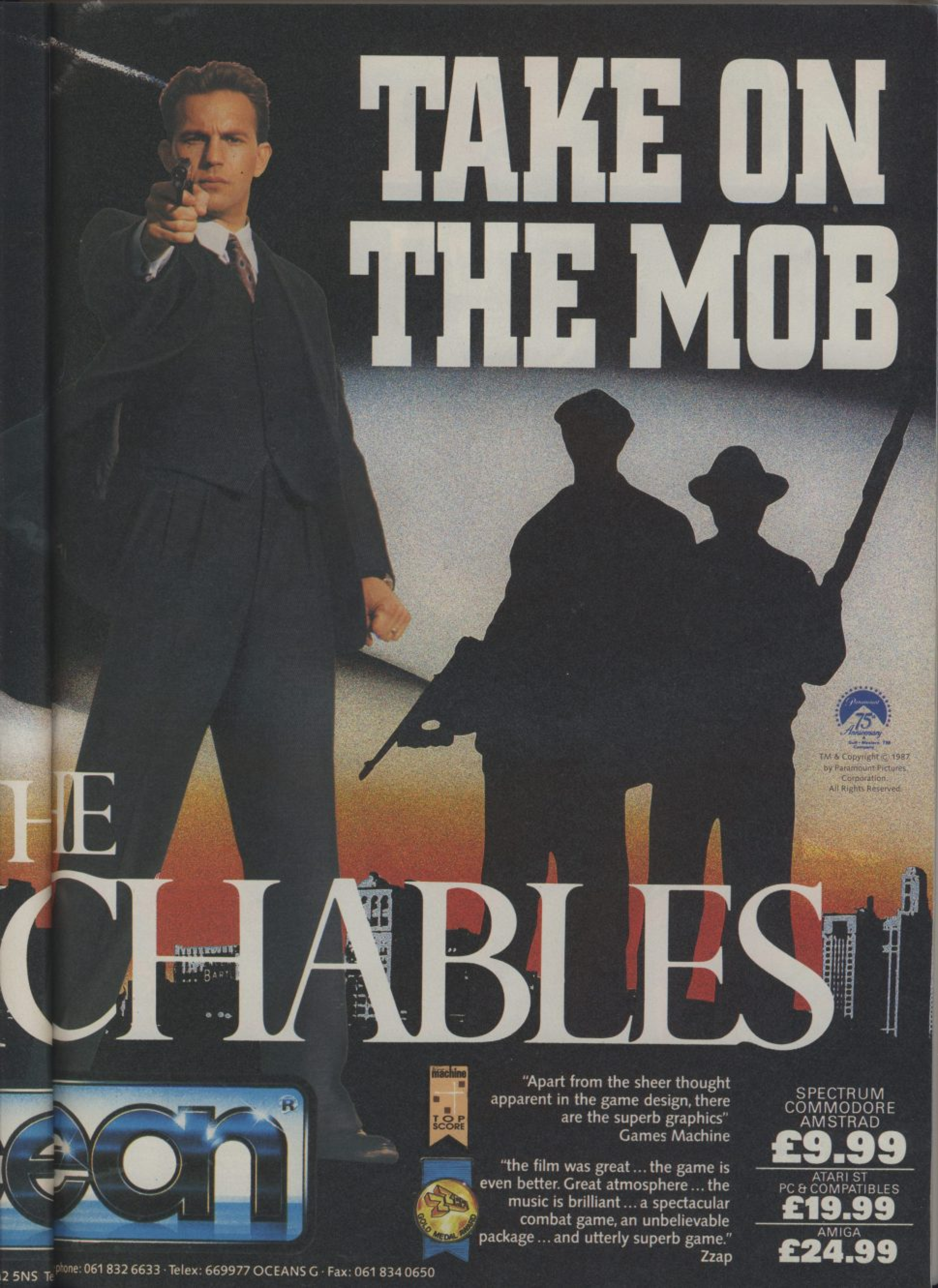
If I were to judge this game solely on the basis of whether or not it's a successful conversion, I wouldn't rate it highly. As an example of a rewritten game, however, *Darius +* is superb. The graphics are large, well-coloured, and it has competent sound and a total of twenty-eight levels to provide a multitude of varied blasting action. *Darius +* is a must for anyone who appreciates a good shoot 'em up. **Mark Patterson**

SOUND	**76%**
GRAPHICS	**88%**
PLAYABILITY	**84%**
LASTABILITY	**79%**

81%

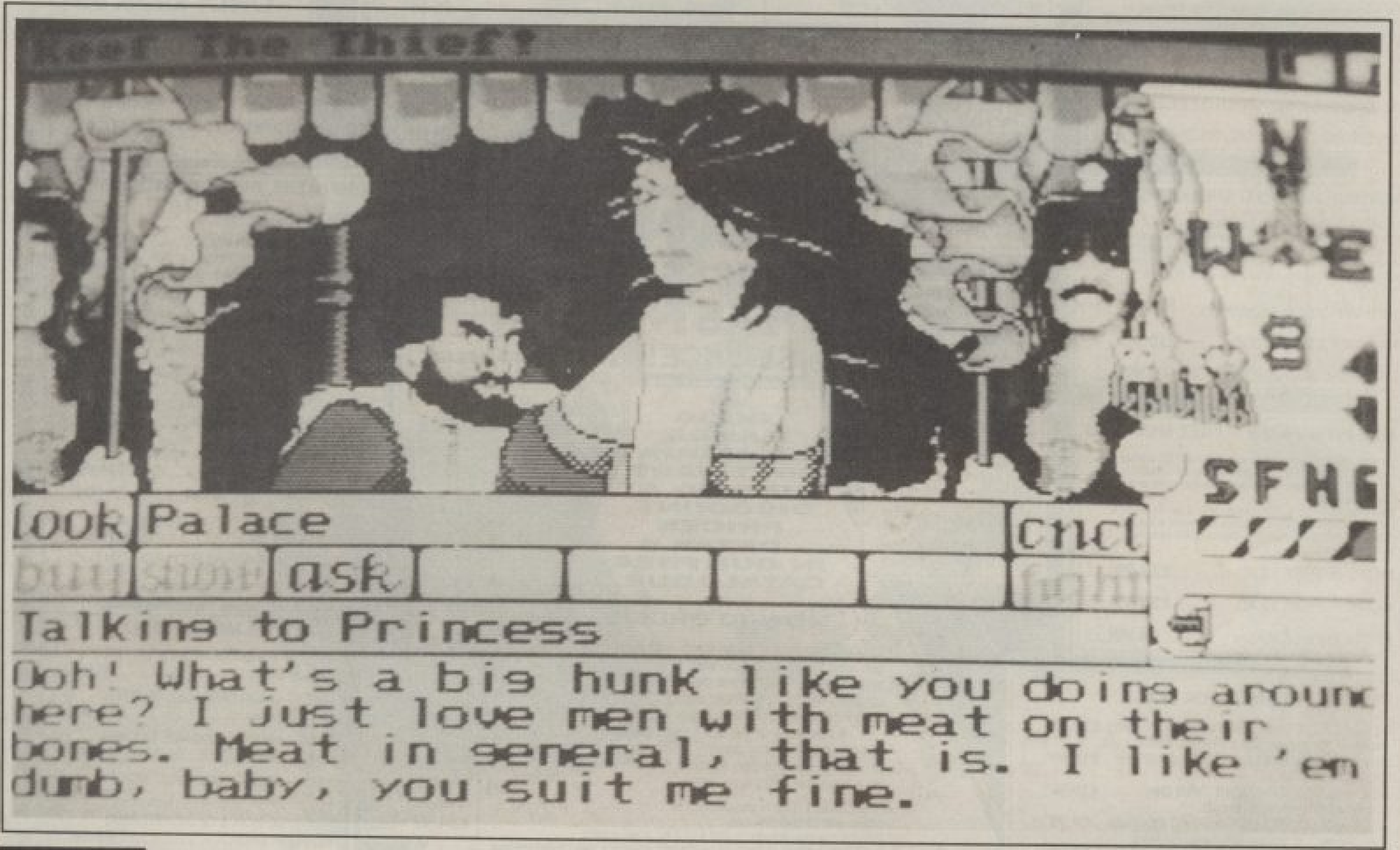
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KEEF THE THIEF



E's a likely lad is Keef. Dumped on the Temple's steps as a nipper. The priests took him in, then kicked him out. The magicians took him in — they also kicked him out. And now you get to play Keef, the medieval world's answer to Ronnie Kray and the good-for-nothing character in Electronic Arts' latest RPG.

It's up to you to give Keef a boost, and to bring him fame, fortune and popularity. Start off with just a few gold pieces and your wits about you. Survive the jungle, the wilderness, a few random attacks and head off to the nearby town. This is where the real fun starts . . .

Depending upon which phrase you choose, you can elicit some very funny replies from the locals. Some of them provide you with interesting snippets of information; some sell you handy equipment. On the other hand, you could always steal . . .

More often than not you'll find yourself being rumbled, or even mugged, so you'll always need to defend yourself.

The screen display changes to show a forty-five degree view in front of Keef. Move him around to face his opposition and click on the fire button to batter them. Unfortunately Keef tends not to fare too well in combat in the early stages of the game. And he often ends flat on his back.

Keef The Thief is a typical example of the high quality of Electronic Arts' RPGs. *Keef* contains lots of scope for exploration, puzzles, stacks of humour, great graphics and just about everything else you could want. With a very easy play method, I can heartily recommend this to any *Bard's Tale* fan, or to just about anybody else who enjoys an amusing RPG. I just hope we don't have to wait too long before we see more from the programmers, who, aptly, are named Naughty Dog Inc.

Mark Patterson



Electronic Arts
Price: £24.99

SOUND	**82%**
GRAPHICS	**85%**
PLAYABILITY	**81%**
LASTABILITY	**83%**

82%

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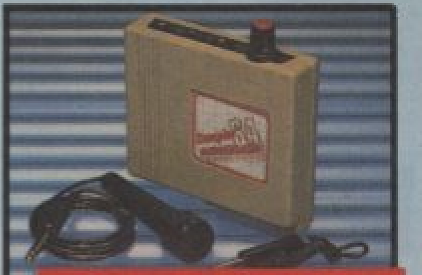
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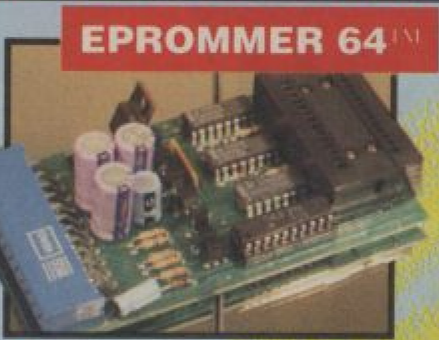
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SAFARI GUNS

With all the recent publicity surrounding the declining African animal kingdom, you'd think the last thing anybody would do is let rampant computer game freaks loose in the bush, with a gun and a camera. It's all very well saying photograph the animals and shoot the poachers, but unfortunately it's all too easy to get trigger happy.

Nevertheless, compassion is called for because it's your job to draw attention to the plight of the wildlife (so the instructions say), by photographing rare animals in their natural environment. The landscape scrolls right to left as you drive down a quiet river bank, disturbing the wildlife. Every now and then an animal dashes on screen, or you'll come across the occasional water buffalo or gnu minding its own business when, CRACK, you target, hit the fire button and leave behind a wildebeast with half-a-dozen 'elephant stopper' pellets lodged in its brain. You have to be very careful in making sure you select 'camera' when you shoot game!

In the event I soon sorted out the differences between my camera and gun, and spent many a happy moment at one with nature. That was until a little native jumped from behind a rock, opened a large cavity in my chest and evened up the score for the wildebeast I'd creamed. That man was a poacher, but in this game most of them are preoccupied with poaching you while the rest drive around in Suzuki jeeps or run about with crocodile skins on their backs.

By the time I'd finished off my twenty-four shot roll of Kodachrome I had devastated half of the countryside and collected more lead in my body than an elephant with big teeth. When the shots were finally developed there was more than enough ground to keep a geologist happy for a lifetime. Unfortunately there was a distinct lack of fauna.

Later on in the levels tourists start to mingle with the grass and trees increasing the options for your gun. By level three things start getting pretty hectic, bullets flying in all directions with several bewildered animals caught in the cross fire.

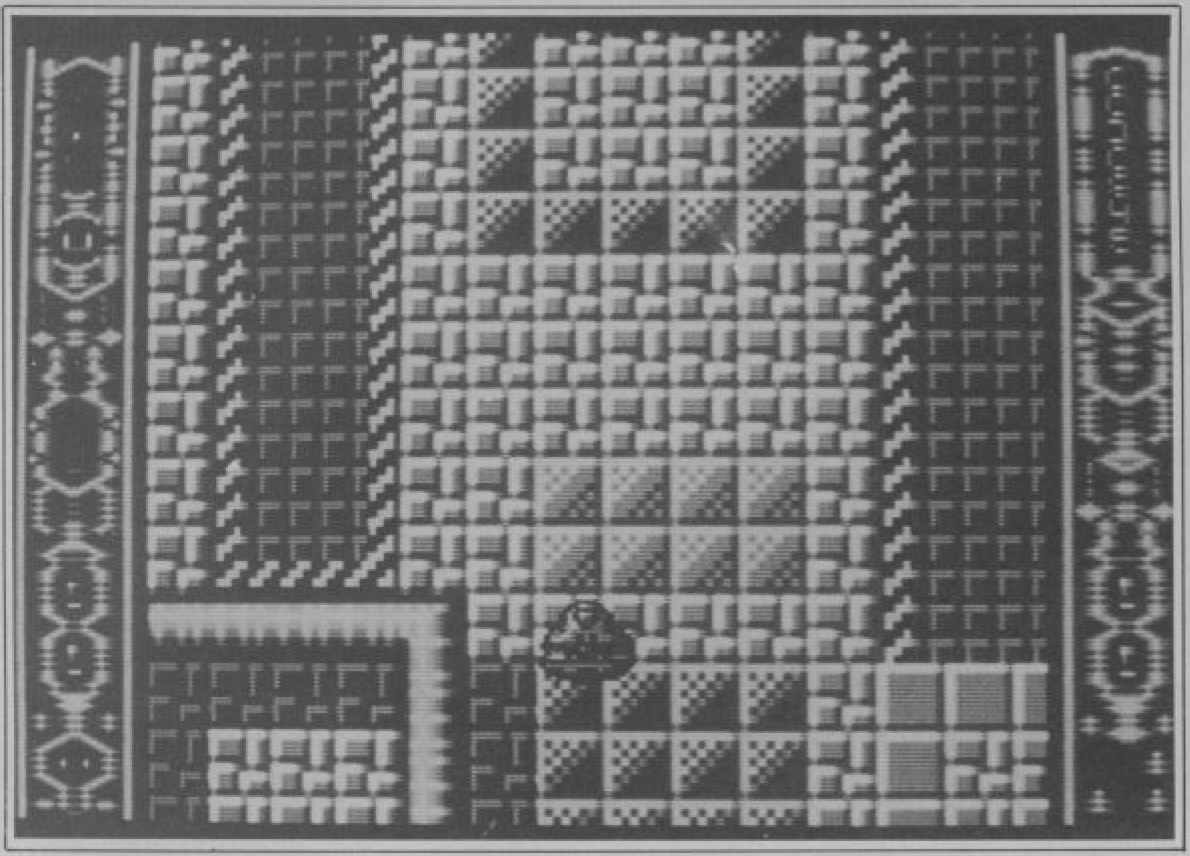
The aim of the game is to draw attention to the green movement, but sadly the intentions are lost in the gameplay. Less of an education, more of a mixed shoot 'em up, and even without the ecology it's still only an average game.

Mark Patterson

Infogrames
Price: £19.99

SOUND	**73%**
GRAPHICS	**84%**
PLAYABILITY	**63%**
LASTABILITY	**61%**

61%

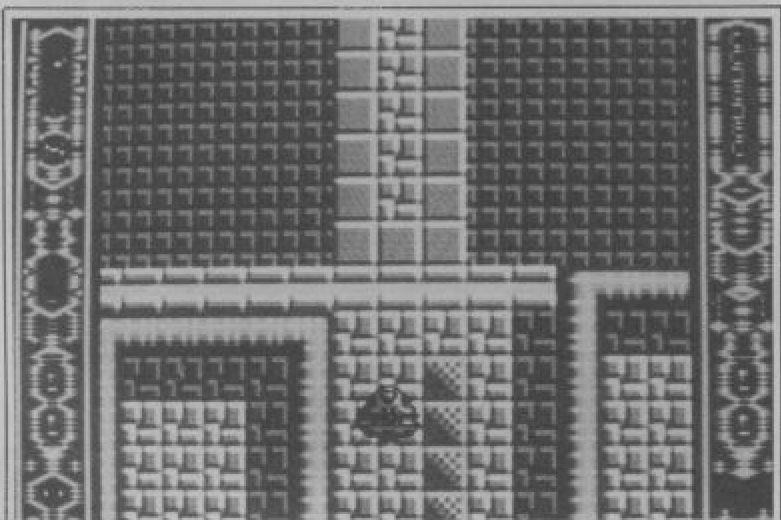


The road to destruction.

SNARE

It's been a while since we saw anything new from Thalamus, not including the pretty disappointing Amiga *Hawkeye*, but to all intents and purposes, *Snare* is really quite good.

The plot is pretty similar to that of *The Running Man*, the Stephen King/Peter Bachman book turned Arnie movie. An eccentric millionaire built The Snare as his final resting place. On the day of his death, he travelled to the far side of The Snare with the most valuable object he possessed, activitating all the traps as he went. And there he lies now, in a tomb of danger just waiting to be robbed.



Don't get bottled in.

Many men have tried to get to the old man, all of them have failed. Such a public spectacle has the Snare become that it is now the play area in a huge TV game show, where fit young men and women can try their hands at getting the treasure that lies at the bottom of the twenty levels. If you win you become filthy stinking rich. Fail and the punishment is death.

Each level is a long vertical strip that you race around on in four directions. Actually *you* only move in one direction, but the scenery mimicks your movement by quickly flicking through ninety degrees. So basically, you always scroll upward toward whichever compass heading you face . . . As you can probably imagine, this is very disorientating, and every so often, you have to stop for a second and work out just where you are and what you're doing.

To complete a level, you have to find a transporter tile, normally hidden atı the far side of the level. Strategically placed are ones that change your direction, block you, accelerate you toward the nearest wall, and holes that drop you to your death. You must also contend with enemy craft, which you have to find and destroy by use of your radar and your laser cannon. Your ship can also jump short distances to get you over certain holes and you can build walls to redirect the guards.

As you go through the game, the puzzles get harder and the guards get smarter, and so the game provides enough challenge to keep even the most adept arcdesters going.

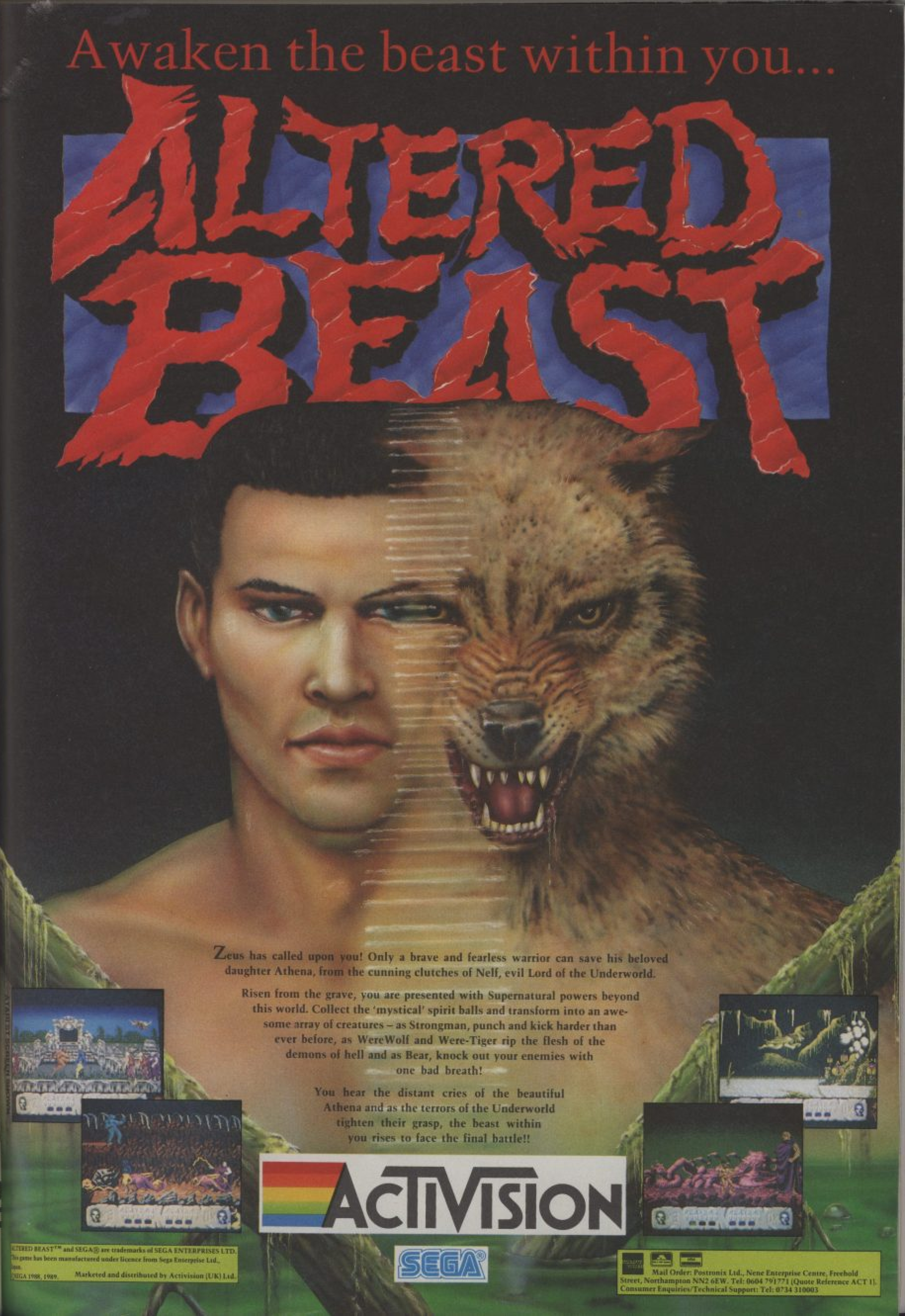
A fun, original and challenging game that'll keep you busy for a good few hours.

Tony Dillon

Thalamus
Price:
£9.99 cass
£14.99 disk

SOUND	**74%**
GRAPHICS	**81%**
PLAYABILITY	**80%**
LASTABILITY	**83%**

80%



Awaken the beast within you...
ALTERED BEAST
Zeus has called upon you! Only a brave and fearless warrior can save his beloved daughter Athena, from the cunning clutches of Nelf, evil Lord of the Underworld.
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You hear the distant cries of the beautiful Athena and as the terrors of the Underworld tighten their grasp, the beast within you rises to face the final battle!!
ACTIVISION
SEGA
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CU LETTERS

Angel phase

I'm writing to let you know how good I thought CU's 'Becoming The Bionic Angel' feature was in November.

It was an utterly fascinating look at the future of leisure technology. I can't wait to gt hold of one of those things, they look mindblowing!

Nowhere else can you expect to find editorial of this quality. CU is more than just the best Amiga mag around.

P. Walker,
Leeds

Thanks for the compliment. Check out this month's cyberpunk feature for further mindblowing.

Mail disorder

This topic may have been discussed in your magazine before now and if so, I apologise for airing it again, but I feel that there is a particular area in the computer software industry that needs some scrutiny or at least needs to be brought to the public's attention.

The topic is mail order computer companies. I have dealt with several mail order companies who frequently advertise. Over a five year period I have been consistently disappointed, annoyed and frustrated at the level of professionalism within this area of the software world. That may be too broad a statement so before I incur the wrath of every mail order company in the country I would like to point out that my experiences have occured at the cheap/ heavy cut-price end of the trade. Naturally, people are lured to the cheapest price and I have to admit that I was no exception but I have found that even though the price has looked low, the final cost has been high in time and money wasted on telephone calls and writing letters not to mention raised blood pressure.

What sort of event am I talking about? A wide variety of things have happened almost without fail. These range from ordering two tapes and receiving one, not receiving anything at all, getting products with something missing, being charged twice on credit card for the same item, the product being smashed beyond belief (too badly to be done in the post), getting the item eight months later at the wrong price and just recently, ordering two tapes and after three weeks of not receiving anything, phoning up to find out that "we are out of stock of those and we will not be getting any more". Nothing was mentioned at the time of ordering and nobody subsequently bothered to contact me. Surely this type of treatment is not happening to just one person! What is everybody else experiencing?

After trial and error I have found a Nottingham company that does itself proud and provides a service that is good and reliable. They are a touch more expensive but in my opinion the little extra is well spent.

Rather than treat this as an opportunity to have a gripe and moan, I hope it prompts some mail order companies to respond to this and explain why things are as I have found them. Is it because the profit margin at the heavily cut price end of the trade is insufficient to support service in the form of extra staff and/or a decent stock control system? It seems that it is too much of a financial burden to have anybody available to answer the phone in a lot of cases. I tried to phone one company for over two months to find out where things were! We did not get a reply to a letter either. With that same company we even had to go to the lengths of changing our credit card number due to difficulties.

Whatever the excuse, you can count me out. I have found what I want from a mail order company. At least now I will never again have to listen to the words "It must have been lost in the post".

S. J. Hall,
Doncaster

Is any mail order firm out there brave enough to respond to the challenge? Mr Hall's complaint is one of the many we receive (though one of the few printable ones).

Overview

I've owned an Amiga now for over three years. I have seen the standard of software get slowly better during that time and it's only until fairly recently that the major software houses have done any justice to the Amiga's software.

However, we are still seeing ST games ported onto the Amiga with only the addition of a sampled tune, sound effects and £5 on the price tag! (I really dislike STs, I think they are useless. I should know, I own one in addition to my Amiga and C64.)

When I ask to see a demonstration on an Amiga game in a shop (yes, there are a few shops that demonstrate games!) if it is an arcade game and has jerky scrolling I tell them to turn it off. Games that fall into a jerky scrolling category include *Altered Beast*, and *Robocop* (somehow I knew this one was going to be jerky!).

Playability for me doesn't just depend on how the game is constructed, or the number of levels, or how good the graphics are. What matters is that everything moves quickly and smoothly. This of course is not always possible. For example you're never going to get an arcade perfect version of *Power Drift* or *Galaxy Force* (though why anyone would convert *Galaxy Force*, I don't know. It has no playability other than the 'Wow, look at those graphics' factor) on the Amiga. You could however get a near arcade perfect version of *Altered Beast*, providing it was programmed properly!

Another main gripe of mine is the horrendous price of Amiga games. I am and was perfectl willing to pay out £24.95 for *Interceptor*, because it is a simulation and has brilliant playability. I still play it today, a year after I bought it. It is much better than *Falcon*, which has the aerodynamic capabilities of a brick, but not the responsiveness. I wasted £29.95 on *Falcon* . . . lesson 1: try before you buy!

What I won't do is pay £25 for an arcade conversion that only has a couple of weeks playability. What adds insult to injury is that Amiga games are nearly always £5 more expensive than the ST version, when all we are getting is ST standard products. I think the price point for 16 bit Arcade conversions should be £15-£20. At this price there would be less piracy, software houses would sell more copies, and therefore make more money.

The worst offender to date of an excessive price is Psygnosis for *Shadow of the Beast*. While this is a good program, with excellent graphics, and decent sound — though it is a bit lacking in gameplay and doesn't recognise an external drive (which is another thing I hate, two disk games with lots of disk swapping that ignore an external drive — arrhhhgg!) — it's price of £34.95 including a 'free' T-shirt is excessive to say the least! Look at the packaging as well, a massi[illegible] cardboard box that will pro[illegible]bly get tatty very quickly [illegible]ntaining the aforemention[illegible]d 'free' T-shirt (how much would the game cost if the T-shirt wasn't free I wonder? £44.95?), a poster and a small booklet. What's wrong with getting rid of the T-shirt, packaging the game in a video style plastic box and taking £15-£20 off the price tag so that more people can afford it? You can't use piracy as an excuse in this case.

Cutting the prices of games won't of course solve the massive piracy problem, but it would reduce it. There are probably a load of people out there who would buy more games if only the price were reasonable.

Anyway, that's enough of my moaning, I'm glad I've got it off my chest! On the plus side it's nice to see that some software companies have released some very decent Amiga products recently. My heartiest congratulations go to Ocean for their superb *Batman* licence.

Stephen Robertson,
Crayford, Kent

Your points are well worth making and we agree with them all — bar one. Falcon ***is worth the money.***

What's in a name, eh? Keith Campbell is here with news of some good adventures, some of which are lousy, and some adventures which — well — simply aren't adventure games at all.

SHERLOCK

Who can tell Daniel Crane, of Sydney, how to get hold of the torch in this game? One problem posed, another solved! Paul Godden, you are using the wrong password in *Sherlock*, according to Ray Smith of Milton Keynes. You should say PROPRIETOR and SWORDFISH in the golden bar for an introduction to Akbar, to whom you should give the garnet. The password to enter the tower is PARR. Say this and you should be OK.

DEJA VU 2

There's a door that Kostas Pollizas of Athens is dead keen to get behind, as he's sure there's a wealth of interesting facts behind it! Trouble is, there's a bum standing in front of it, demanding a nickel. ". . . no matter how many nickels I give him, this bum does not allow me to enter . . ." complains Kostas, who is sure he is very near to the end of the game.

LEGEND OF THE SWORD

Yes, it seems someone HAS cracked the problem of how to escape after being captured and tied up. Paul Coppins, after proving his prowess at adventure with a long spell helping me with the C+VG Adventure Helpline, became a play tester for Rainbird. Of course, that means he gets to play adventures in depth, mostly in the firm's time! Without cheating, he discovered how to escape his bonds, although, modest as ever, he admits to stumbling across the solution by accident!

"What you must do," says Paul, "is to break a bottle just before being captured. Then later, you can manoeuvre the broken glass with your feet, and cut through the rope."

KING'S QUEST 1

Morten Brattbalde and his friend, from Steinkjer in Norway, have done everything that can possibly be done in *King's Quest 1*, short of guessing the name of the gnome. Well, at least, they think they have. But when they return to the King with the three treasures they are unable to give them to him. "He just says: 'Come closer, my voice is so weak!' And we can't get any closer!" says an exasperated Morten. A misleading reply of the type at which Sierra excell, by the sound of it! But here's a tip that might help — BOW to the king!

HEROES OF THE LANCE

Mark Coster, from Strathpine in Queensland, is playing *Heroes of the Lance*. He reckons he's done pretty well on the first level, except for dealing with the baby dragons. Now he has got to the stage where he can't find anywhere else to go. Can you help him? If you can help any of the worried adventurers mentioned here, or have problems of your own, drop me a line and let me know. You'll find me at The Valley, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

COMMENT

There was a time when an adventure game was a series of tight puzzles solved with a series of verb-noun inputs. It had no graphics, and very little text, even, since memory was a scarce resource. So an adventure was cryptic, dramatic, and exciting!

Meanwhile, RPG's were ludicrous affairs, with jerky block-like "monsters" that were all clones with different names, trying to fight their way through the chainmail you bought at the inn in part one of the tape. Yes, *Hellfire Warrior*, which played on a TRS-80 long before the days of the C-64, is well remembered. Thank goodness those days are past!

INTO THE VAL

Moving on about seven years, with more memory and better graphics than we really know what to do with, the RPG has vastly improved, into a less contrived game form; whilst keen adventurers would probably say that adventures, on the whole, have suffered, with the additon of graphics and a slowing down of the response, and are designed to appeal to the lowest common denominator. During this time we have seen a gradual merging of adventure and RPG, to the extent that it is sometimes difficult to put a label on a game. In particular, *Legend Of The Sword* and *Beyond Zork* come to mind. I once argued for hours that Mindscape games are really adventures, and still failed to persuade an RPG fanatic.

So what IS an adventure game? Ian is unsure . . .

★ I'm finding it a bit confusing as to what constitutes an adventure game. For example, the October issue has a review of *Iron Lord*, which looks like an adventure but isn't reviewed by you. Also, the adventure chart includes *War in Middle Earth* and *Hillsfar*, which I think were similarly handled in CU.

Ian Coveney,
Chiswick.

Campbell's Comment: Adventures and Role Playing Games have always had a great deal in common. My definition of an adventure is one in which there is some text output, with input in the form of text or icon-constructed sentences, which consists of a number of logical puzzles. *Iron Lord* is a bit marginal as either, and with young Dillon around the place, always dead keen to knock up a thousand words or two, I didn't get a look-in. As for the charts, it's my considered opinion that the people who compile them can't tell the difference between an adventure game and a chicken dansak. Now here's a game that fits the adventure definition, more's the pity . . .

★ I would like you to know that I loathe *Chronoquest*. It is utterly unplayable due to dodgy object controls and a serious bug that doesn't allow you to read any letters or scrolls. The ST version, however, doesn't have those faults, and people are therefore able to play this contemptible game. A warning to others: steer well clear of this very very poor offering by the usually good Psygnosis. Maybe they should stick to arcade games.

Karl Bergin,
Manor Kilbride,
Eire.

Campbell's Comment: Seems you are saying the game itself is contemptible, irrespective of the bugs in the Amiga version. It's obviously not worth buying, folks. And just think, you could get five chicken dansaks for the same price!

I often get a request for a complete solution, and I would like to take this opportunity to say The Valley does not dispense them. Write in with a specific problem, and I'll write back to you, usually with enough of a hint to get you through the difficulties you're having.

★ Even if some adventurers ask for complete solutions in the Play To Win Helpline section, I still prefer Valley Rescue. I think complete solutions destroy the excitement of adventure gaming.

Oyvind Asebostol,
Nordfjordeid,
Norway.

Campbell's Comment: Exactly! And what makes adventures so exciting? Could it be the thrill of discovering what you get to do at the end . . .?

★ According to the people at Magnetic Scrolls, it seems that there is only one possible ending to *Jinxter*, since you were plucked from in front of the bus for the sole purpose of retrieving the bracelet and charms. This merely puts you back where you started from.

It seems to me they could have given you more than a cheese sandwich.

Julian Smith,
Sheffield.

Campbell's Comment: But had they given you a chicken dansak, Magnetic Scrolls would have exceeded their budget for the game. And would you have been prepared to pay an extra fiver to cover the cost?

If you have something bold and outspoken to say about adventure games, this is the place to air your views! Write to Campbell's Comment — but be warned — I can give as good as I get! Let's be hearing from you, then!

ADVENTURE CLUES

FAERYTALE ADVENTURE:

The golden statues will be found:
1 — At the Crystal Palace on the Isle of Sorcery.
2 — On the battlefield at Grimwood Forest.
3 — In a castle SE of Marheim.
4 — After you rescue the princess.
5 — In Hemsath's tomb.

MANIAC MANSION:

Give the man eating plant a glass of pool water.

SCAPEGHOST:

Start learning with thistledown, make the vandals think the staff are around and the ghost on the landing is frightened by the same things as you!

EUREKA ROMAN:

Great Nero in Latin! For a cure for leprosy, give the red robe to St Peter.

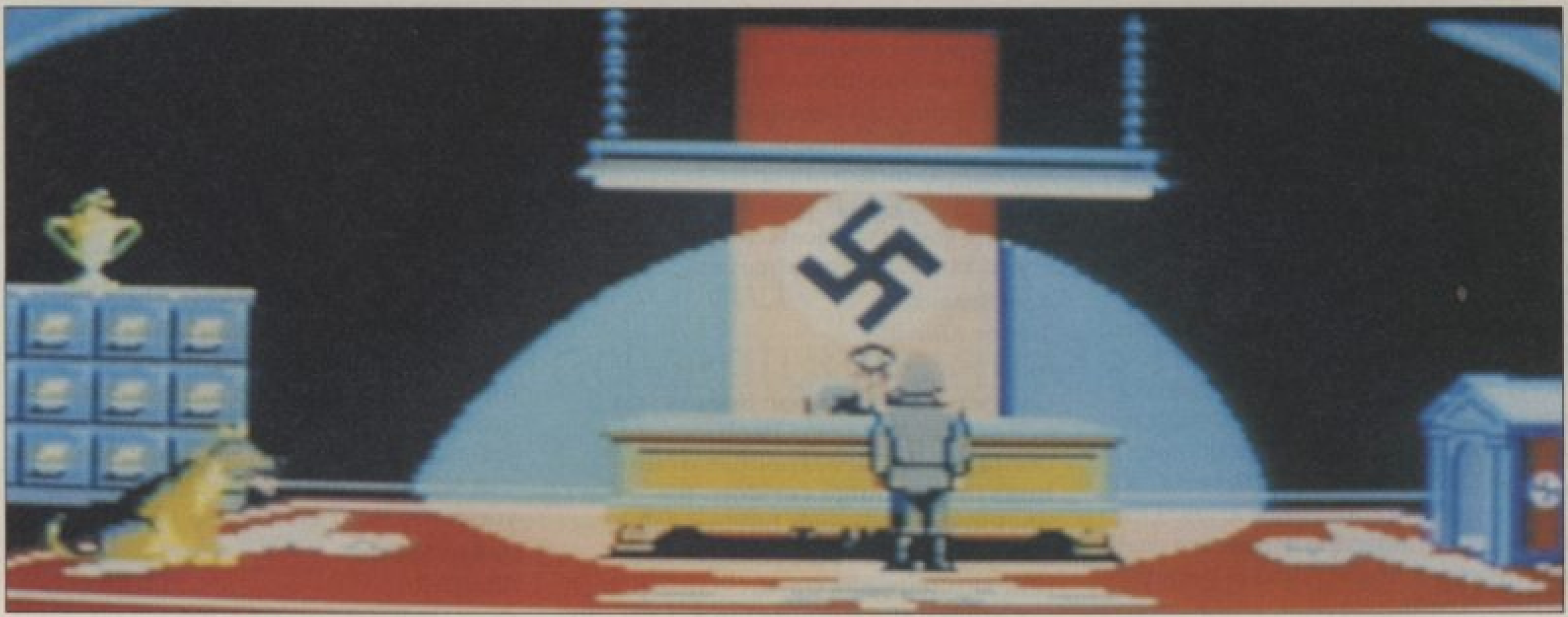
VALKYRIE 17:

Move the dustbins to get into the castle.

DRACULA:

Don't know your own name? You signed the hotel register, didn't you?

LEY



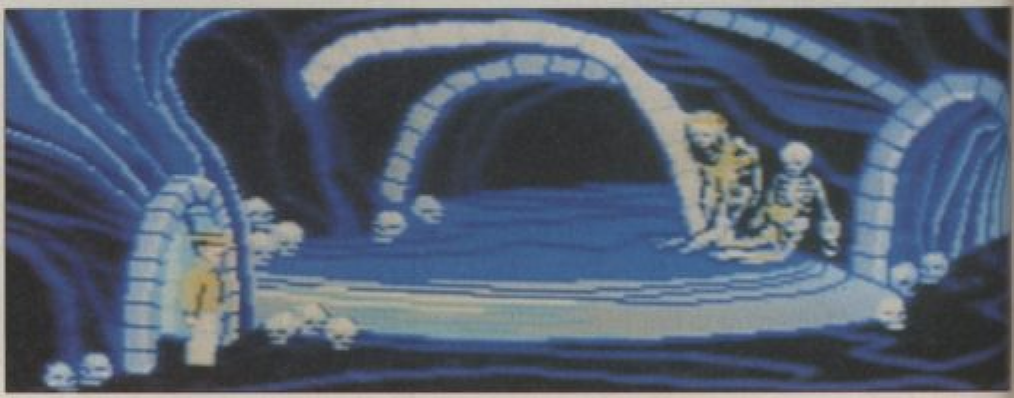
INDIANA JONES AND THE LAST CRUSADE

US Gold/ Lucasfilm Amiga
Price: £24.99

Indiana Jones' father has been kidnapped by Nazis, who need him to find the Holy Grail and so to ensure the perpetuity of the Third Reich. Indy sets off in pursuit, frees his dad, and via Venice, Austria, the Middle East and an encounter in Berlin with Adolph himself, finally find the Grail. Then he finds out that he still hasn't finished! There are three ways in which this adventure can end.

You'll find plenty of action, animation, sound and music in this game, which is based closely on the film, and indeed, presented in film-like style. But make no mistake — this is a real adventure, not an arcade adventure, nor is it anything like in the style of *Labyrinth*. Don't let any other magazine persuade you otherwise. In fact, no arcade skills are required, which makes it more "pure" than most Sierra adventures.

Lucasfilm have come up with an original animated graphics format, which although it will inevitably be compared with Sierra's, is totally different to play. Each location is depicted graphical-



Way down in the bowels of the catacombs.

INTO THE VAL







You have to find dad, before you find The Holy Grail.

ly, but is not necessarily confined to the area shown on the screen at any one time. Moving the character to the edge of the picture may cause it to "pan" smoothly across the landscape or room.

Enter commands by clicking on combinations of word icons and objects in the picture. WALK TO is the default command, and it is redisplayed after any other command is entered, so that the character is always ready to move to any position in the picture pointed to and clicked on.

Part of the action takes place in catacombs and castle corridors, and here the control is slightly different. Only the small area of such a labyrinth in the immediate vicinity of Indy is illuminated, and here he is moved by "beckoning" him with the cursor.

The action is cleverly linked with "cut away" shots, where the computer takes over. Sometimes these show what is happening elsewhere, and sometimes Indy is taken automatically into the next episode of the game.

On the whole the puzzles are quite cunning. Some involve referring to the Grail Diary, which displays a page appropriate to your current situation. It's essential that Indy does not embark upon his travels without it!

Other puzzles are a matter of logic. Saving the game at regular intervals will be very helpful, as you will often need to backtrack so as to do everything in sequence.

On three disks, the package includes Indy's diary and a fairly foolproof non-photocopyable anti-pirate device. So you'd better get Indy for yourself — you'll find it an intriguing adventure that's a pleasure to play.



If you don't take action the sign of the Swastika will go on forever.

GRAPHICS: 92%
PLAYABILITY: 93%
PUZZLEABILITY: 94%

93%

LEY

HELPLINE

Thanks, as ever, to everyone who sent in a letter.

If you want to get hold of a particular solution, poke, hint, tip or listing then send it in to the Helpline and we'll print your enquiry. A selection of replies will be published each month — and the rest we will send on to you.

And, if there's a particular problem with which you think you can help, send your reply to Responses at the same address below.

ENQUIRIES

RUN THE GAUNTLET

I have an Amiga 500 and I am having a spot of bother with the game *Run the Gauntlet.* I never seem to be able to beat both computer opponents on any of the events and some tips or pokes would come in very handy.

Simon Bradwell, Buxton. **K3.**

IKARI WARRIORS

I bought *Ikari Warriors* a couple of weeks back. When I reach the tanks I always seem to get shot and always lose lives. Please could someone help me before I crack up. A cheat for infinite lives would do nicely.

Stephen Holmes, Liverpool. **K1.**

WIZBALL

I have a C64 and could somebody possibly give me a poke, cheat etc, for *Wizball.* I'm having terrible problems.

Roger McNally, Manningtree **K2.**

PREDATOR

I own a C-64 and I have a little problem with *Predator.* At the end of the game you have to fight against the E.T. but I don't know how to kill him. So if there is anybody able to help me please write.

Robert Ridolfo. **K4.**

NEUROMANCER

I have a problem with *Neuromancer.* After buying the 64 version I've been trying for weeks to get on in Cyberspace. That's why I've decided to write to you. Here is my problem: I've got stuck in there. How can I destroy a base? Does a program exist to do so? Where do you get them? Please help me — You are my very last chance to solve this game . . .

Andreas Buschsieweke, F.R.G. **K5.**

RESPONSES

DRAGON NINJA (H2)

This answers the request: how to beat the end of the level guardians. I have also included tips on how to defeat the normal enemies.

Blue ninja: any kick or punch will do.

iRed ninja: any kick or punch will do, but if he gets past you he will turn round and try to get you again.

Grey ninja: you can kill him with any punch or kick but watch out as he throws shuriken. If he throws them at head height then you can kick or duck. If the shurikens land on the floor then you can do a leg sweep.

Samurai: he will approach you and jump up. Walk in the direction he came from and turn around. As he lands punch or kick him.

Dog: do a leg sweep or kill them with a set of nunchuckas or a knife.

End of level 1 boss: any kick or punch will do and the flaming fist is especially good. Also the nunchucka is brilliant. You can hit him without him even touching you. If he stops and breathes in then, walk away as he will let rip with a breath of flame.

End of level 2 boss: wait at the end of the truck for the claw man and use fire. Then as he jumps up next to you let rip with the flaming fist. As you hit him charge up again and fire. Do this twice and go to the front of the truck then flame him again. With this method you should lose a maximum of two units of energy.

End of level 3 boss: hit the replicants once each, then hit the original 4 times with any kick or punch but do not use the flaming fist. On the 5th hit you can make use of fire. Every time you do this you make him kneel and can only hit him 5 times. So this method allows you to take both originals and replicants.

End of level 4 boss: make sure you have nunchucka and keep hitting him until he goes off the screen on the right hand side; then continue hitting him and he will not touch you. If you are in 2-player mode all you have to do is to get him in the same place and keep hitting him with a flaming fist.

End of level 5 boss: it is advisable to have a pair of nunchuckas now as it becomes a lot easier to use them. First jump off the train and wait. The boss will jump down, so get behind him and whack him.

Then jump up onto the train and down again as he jumps as he jumps up. He will then jump down, so hit him again. Repeat this, soon he will die and you will be unscathed.

End of level 6 boss: run into him and fire ball him. Repeat this a few times. When he passes you, turn round and fireball him again. You'll lose half to one life.

End of level 7 boss: no real techniques as the whole level consists of the other bosses. So just try to incorporate all the above tips.

Dragon: this guy is tough! If you remain on the ground then he'll drop fireballs on top of you, so what you do is to jump onto the helicopter and flame fist him. Dont jump up and do flying kicks as you'll hit the copter's blades. You'll need at least 2 lives as he is tough.

After that you can go and eat with the president and watch the sun go down.

Hao Yin Tsang.

THUNDERBIRDS (J9)

Gordon needs the Aqualung and American Express card.

Alan needs the Aqualung and Radiation pills.

Take Alan left and up from Thunderbird 4 and use the pills when you see the captain. He gives you a blue card. Get Gordon to find the pills which are found by going left, down and right. Use the pills. Keep going right until you can go down. Go down and carry on right until you come to two computers with B and V on them. Guide Alan there and put both characters in front of the B computer. Then use the American Express card to shut off the reactor and then resurface the sub by using Alan and Gordon to bail all the water out.

Level Codes

Level 1	No password needed
Level 2	RECOVERY
Level 3	ALOYSIUS
Level 4	ANDERSON

Jamie Laws, Notts.

AUF WIEDERSEHEN MONTY (J15)

Type in the poke and press play.

```
1 PRINT CHR$ (147)
2 FOR X=2019 TO
2023:READ Z
3 POKE X,Z: POKE
X+54272,1: NEXT
4 PRINT "NOW LOAD THE
NAME AS NORMAL": NEW
5 DATA 13, 15, 14, 20, 25
```

Jamie Laws.

COMBAT SCHOOL (J6)

Here is a Poke for *Combat School* on the 64. Use the shift-lock key to stop the timer.

```
1 PRINT CHR$ (147) TAB (13)
"CHEAT ACTIVE"
```

PLAY TO WIN

```
10 FOR B=1228 TO 12387:
READ A: POKE B,A
11 C=C+A: NEXT
12 FOR B=49152 TO 49171:
READ X: POKE B,X
13 C=C+X: NEXT
14 IF C<>13252 THEN
PRINT "DATA ERROR": END
15 SYS 49155
16 DATA 32, 86, 245, 169,
192, 141, 237, 3
17 DATA 76, 167, 2, 169, 32,
141, 120, 3
18 DATA 169, 157, 141, 121,
3, 169, 1, 141
19 DATA 122, 3, 76, 0, 8,
173, 13, 220
20 DATA 169, 171, 141, 122,
1, 169, 1, 141
21 DATA 123, 1, 96, 169,
184, 141, 73, 48
22 DATA 169, 1, 141, 74, 48,
76, 216, 5
23 DATA 169, 253, 141, 0,
220, 173, 1, 220
24 DATA 73, 225, 41, 128,
240, 15, 173, 172
25 DATA 1, 141, 8, 220, 173,
173, 1, 141
26 DATA 8, 221, 76, 79, 48,
173, 8, 220
27 DATA 141, 172, 1, 173, 8,
221, 141, 173
28 DATA 1, 76, 79, 48, 76,
139, 1, 162, 99
29 DATA 189, 0, 48, 157,
128, 1, 202, 16
30 DATA 247, 162, 255, 154,
76, 128, 1
```

Ryan McBurney,
Dundee.

LAST NINJA II (J12)

To board the helicopter at the end of level 5 you must first allow the helicopter to leave the screen, then run to the end of the building and jump in the direction that the helicopter left, making sure you completely exit from the screen.

Lee Gilio,
Berks.

DRUID II (J1)

Discard the REM lines with cheats you don't want.

```
1 FOR A=544 TO 574: READ
B: POKE A,B: T1=T1+B:
NEXT: A=514
2 READ B: POKE A, B:
A=A+1: T2=T2+B: IF B <>
96 GO TO 2
3 IF T1 <> 2763 OR T2 <
507 OR T2 > 2134 THEN
PRINT "ERROR": END
4 SYS 555
10 DATA 169, 2, 141, 52, 1,
141, 53, 1, 76, 32, 1
11 DATA 32, 86, 245, 169,
96, 141, 196, 2, 32, 172, 2,
32, 213, 255, 238, 89, 9, 76,
0, 9
20 DATA 169, 44, 162, 36
21 DATA 141, 215, 98: REM
IMMUNITY
22 DATA 141, 49, 102: REM
INFINITE AMMO
23 DATA 142, 82, 93: REM
FIRE AND WATER WALKING
24 DATA 141, 63, 107: REM
RE-USE SPELLS
25 DATA 141, 17, 95: REM
IMMORTAL ELEMENTAL
26 DATA 96
```

Edward Murray,
London.

RAMBO II (H9)

When you are back in the camp again, walk to the bottom left. There is a black shed. Throw knives at it from the bottom and the POW's will be released. Now go back to your heli (end of stage two).

For stage three there is a cheat: have another joystick in port one and pull it back while pushing the other one forward which makes your chopper fly faster. Don't let go of the joystick!

Erik Veldman,
Netherlands.

JACK THE NIPPER (H12)

In response to the enquiry about *Jack The Nipper II* I have some tips.

General:
Ultimate naughtiness is your goal.

Coconuts and blowpipes are useful, but dynamite is not.

To get the parachute:
waggle the joystick up and down and press fire while falling.
Practice this.
To be very naughty:
fire your blowpipe at the beehive to make the bees escape.

Throw the jar of grease at Tarzan and throw the mouse at the elephant.

Fire your weapon at the native who stands by the crocodie pool. He will walk towards you. Jump on the rope and swing until he falls into the pool.

Jonathan Campbell,
Northern Ireland.

SAMURAI WARRIOR (H8)

This is a poke for infinite energy, Ryo and Karina.

```
1 print chr$ (147): for I = 304
to 431: read a$
2 L = ax (left$ (a$,1)):
L=L−55
3 R = asc (right$ (a$,1)):
R=R−55
4 If L<5 then L=L+7
5 If R<5 then R=R+7
6 X=L★6+R: V=V+X: Poke
I,X: next
7 If V<>: 13584 then print
"data error": end
8 print "save listing for future
use"
9 print: print "sys 304 to start"
10 data 20, 56, F5, 20, 56, F5,
A9, 60, 8D, 7F
11 data 1D, A9, 4E, 8D, 78,
1E, A9, 01, 8D, 79
12 data 1E, 20, 00, 1D, 26,
H1, 1D, 4C, 48, 01
13 data A6, A7, E0, 1D, F0,
07, E0, BF, F0, 09
14 data 4C, 82, 1D, A2, 09,
86, A7, D0, F7, 20
15 data 52, 1D, A9, 6C, 8D,
7F, 1D, A9, 82, 8D
16 data 78, 1E, A9, 1D, 8D,
79, 1E, A9, 40, 8D
17 data 87, BF, 20, 00, BF, A9,
8B, 8D, 5A, 0C
18 data A9, 01, 8D, 5B, 0C,
20, 00, 1F, 4C, 8A
19 data BF, A9, A5, 8D, CE,
50, A9, E9, 8D, 5B
20 data 3B, A9, 00, 8D, 5C,
3B, A9, A7, 8D, A5
21 data 9F, A9, 01, 8D, A6,
4F, 4C, 00, 38, A9
22 data 09, 8D, 14, 27, 20,
E4, 5F, 60, 20, F0
```

Erik Veldman,
Netherlands.

How to use the Helpline

It's easy. Just send in your letter, marking your envelope with the appropriate code number if you are sending a response. Post your letters to Play to Win Helpline, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Oh, and if you're making an enquiry, just write a couple of lines explaining the particular problem, ie why you need a poke, why you would like a particular listing.

The sender of each response published will get a free piece of software. This month's winners will receive a free game. (Please specify Amiga, 64 tape/disk).

Next month will see another goodie up for grabs. Sorry, but we're unable to respond to individual requests for games.

If you are replying to any of these enquiries don't forget to mark your letter with the reference code for the person you are responding to. If you send in more than one enquiry, please put each on a **separate sheet of paper.** Likewise, if you send in a response but have an enquiry too. That way we can file everything in neat alphabetical files.

POKES

AMIGA

XENON 2

Here's a Hack for 'xenon 2' and gives both players 1 & 2 Infinite Men.

Type in the program and then save it to disk before running it.

```
10 REM — Cracked by Andy Grifo, XenonII VO.1 —
20 checksum = 0 : total = 463122 : crack = 523900
30 START = 523776 : FINISH = 523951 : GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH STEP 2
60 READ a$ : a = VAL ("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a : NEXT n : RETURN
90 PRINT "Your Checksum = ";checksum
100 IF checksum < > total THEN PRINT "Data Error.":END
110 PRINT "Place XenonII Disk 1 in Drive 0"
120 PRINT "Infinite Lives for Player 1 & 2"
130 INPUT "PRESS RETURN TO BOOT",grifo$
140 CALL crack
150 DATA 41fa, 0016, 23c8, 0000, 00a0, 33fc, 4e48, 0003
160 DATA 010a, 4ef9, 0003, 000c, 33fc, 0014, 0000, 040a
170 DATA 41fa, 000c, 23c8, 0000, 0010, 4ef8, 0400, 33fc
180 DATA 4ef9, 0006, 4268, 41fa, 000e, 23c8, 0006, 426a
190 DATA 4ef9, 0000, 0400, 0879, 0001, 00bf, e001, 0a57
200 DATA e53c, 13fc, 0052, 0000, 7b00, 13fc, 0052, 0000
210 DATA 7blc, 13fc, 0047, 0000, 8c3b, 33fc, 5249, 0000
220 DATA 8c3c, 33fc, 464f, 0000, 8c3e, 4e73, 2e3c, 0003
230 DATA 0000, 2c79, 0000, 0004, 207c, 00fe, 88c0, 43f9
240 DATA 0007, fe00, 43e9, feba, 2449, 303c, 0145, 12d8
250 DATA 51c8, fffc, 257c, 2007, 4e71, 0042, 4eea, 0016
```

Andy Grifo

LASER SQUAD

Choose if you want unlimited TURNS and then press return to boot Laser Squad. When loaded select '4' for all your mens ARMOUR (IMPORTANT). This activates my routines and gives the first 'five' men infinite shields (look at INFO for a value of 255 to show which have infinite shields. You will also have unlimited Credits.

```
10 REM — CRACKED BY ANDY GRIFO, LA.SQUAD VO.3 —
20 checksum = 0 : total = 754122 : crack = 458952
30 START = 458752 : FINISH = 459001 : GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH STEP 2
60 READ a$ : a = VAL ("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a : NEXT n : RETURN
90 PRINT "Your Checksum = ";checksum
100 IF checksum < > total THEN PRINT "Data Error.":END
110 PRINT "Place Laser Squad Disk in Drive 0"
120 PRINT "and Cancel The Request Boxes"
130 INPUT "Do You Want Infinite Turns for Player 1 – 5 (y/n) ",answer$
140 IF answer$ = "y" THEN POKEW 458904, 20081
150 PRINT "Dont forget to SELECT 4 for all your mens ARMOUR"
160 PRINT "to activate my routines"
170 INPUT "PRESS RETURN TO BOOT", grifo
180 CALL crack
190 DATA 41fa, 000e, 23c8, 0003, 0118, 4ef9, 0003, 000c
200 DATA 41fa, 0024, 91fc, 0000, 041c, 23c8, 0000, 226a
210 DATA 4df9, 0000, 0400, 23ce, 0007, dce8, 0879, 0001
220 DATA 00bf, e001, 4ed6, 0879, 0001, 00bf, e001, 23fc
230 DATA ffff, dale, 0000, d124, 4dfa, 001c, 9dfc, 0000
240 DATA 25e2, 23ce, 0000, 281a, 4df9, 0000, 25c6, 23ce
250 DATA 0000, 226a, 4ed6, 48e7, c080, 41f9, 0001, 33a2
260 DATA 3010, 6700, 0042, b07c, 00ff, 6700, 0012, b07c
270 DATA 0026, 6700, 000a, b07c, 0032, 6600, 002a, 33f9
280 DATA 0001, 2aa6, 0001, 2aa4, 600e, 323c, 003b, 41f9
290 DATA 0001, 31aa, 7004, 6118, 41f9, 0001, 33a2, 7014
300 DATA 323c, 00ff, 610a,
```

HOW TO POKE (AMIGA)

This is a more detailed description (for those people who have only recently got an Amiga computer) about how to enter the cheats for games which are printed in this magazine.

STEP 1

Switch on your Amiga and wait for the Work Bench hand to be displayed.

If you have an Amiga 1000 then insert your Kickstart disk first as described in your manual to get to the above stage.

STEP 2

Get out your Workbench disk and insert it into drive 0. After a while this will finish loading and you will be presented with some icons and a pointer which is controlled by the mouse. Eject your Workbench disk and insert your EXTRAS (or something similar) under it. Grab your mouse and position the pointer over the icon and double click the left button. If that worked correctly then you will see a window with more icons appearing in it. Now double click on the icon which says AmigaBASIC under it.

STEP 3

You are now in AmigaBASIC and you are ready to type in the cheat program which you like. The program must be typed in to the right hand window. To move between the windows just position your mouse in the window that you want and press the left button once.

STEP 4

Now that you have finished typing in the program in the right window you need to save it. To do this move the pointer to left window and click left button once and type: SAVE "filename".

Where filename is the name you want the cheat to be called on the disk. Now before you press return eject the extras disk and insert the formatted disk which you are to save the cheat on then press return. During the save the computer might ask to have certain other disks to be inserted so just follow the on screen prompts.

STEP 5

Finally to run the program, in the left window type: RUN (followed by pressing the return key).

The cheat should now work. If you get any error messages it probably means that you have made a slight error when you entered the program. Just check through the program and if you find a mistake don't forget to resave the program again as described above.

David Slack

PLAY TO WIN

If you're thinking of submitting material to Play To Win try to follow these guidelines.

1. All pokes need to be clearly written and accompanied with instructions (preferably for new games);
2. Tips need to be concise and to the point;
3. Maps need not feature complicated artwork as long as they are clear and self explanatory.

There will be a software prize for anything printed.

Send all submissions to:

Play To Win, Commodore User, 34 Abbotts Court, Farringdon Lane, London, EC1R 3AU

```
4cdf, 0103, 4ef9, 0000, 357c
310 DATA 30cl, 51c8, fffc, 4e75, 2e3c, 0003, 0000, 2c79
320 DATA 0000, 0004, 207c, 00fe, 88c0, 43fa, ff24, 43e9
330 DATA feba, 2449, 303c, 0145, 12d8, 51c8, fffc, 257c
340 DATA 2007, 4e71, 0042, 4eea, 0016
```

Andy Grifo

ALTERED BEAST

The following listing from Torben Koeffer gives infinite lives for players 1 & 2.

1. Load Amiga Basic.
2. Type in the program listed below.
3. Save it for future use.
4. Insert Altered Beast — Disk 1 in DFO:
5. Click on both Cancels.
6. Run the program.

```
10 REM * ALTERED BEAST CHEAT (C) TORBEN KOEFFER *
20 CHECK = 0 : START = 520182&
30 CHEAT = 520192&
40 FOR N = START TO 520448& STEP 2
50 READ A$ : A = VAL ("&h"+A$)
60 CHECK = CHECK + A
70 POKEW N,A : NEXT N
80 IF CHECK < > 652395& THEN PRINT "ERROR IN DATA" : END
90 CALL CHEAT
100 DATA 303c, 1800, 51c8, fffe, 4e75, 21fc, 0007, f008
110 DATA 0020, 46fc, 2000, 2c3c, 5555, 5555, 45f9, 00df
120 DATA f024, 47f9, 00bf, d100, 357c, 07ff, 0072, 16bc
130 DATA 007a, 0893, 0003, 0893, 0000, 08d3, 0000, 61c0
140 DATA 082b, 0004, 0f01, 66ee, 283c, 0000, b000, 7e2c
150 DATA 0853, 0002, 660e, 0893, 0001, 0893, 0000, 08d3
160 DATA 0000, 619c, 41f9, 0007, 8000, 357c, 0002, 0078
170 DATA 2548, fffc, 357c, 4489, 005a, 357c, 9500, 007a
180 DATA 357c, 8210, 0072, 34bc, 4000, 34bc, 9b06, 34bc
190 DATA 9b06, 082a, 0001, fffb, 67f8, 700a, 0c58, 4489
200 DATA 66fa, 0c50, 4489, 6602, 5488, 2218, 2418, c286
210 DATA c486, d281, 8282, 0281, 0000, ff00, d281, d284
220 DATA 2241, 41e8, 0030, 727f, 2428, 0200, 2618, c486
230 DATA c686, d683, 8483, 22c2, 51c9, ffee, 51c8, ffbe
240 DATA 0684, 0000, 1600, 5347, 6600, ff66, 357c, 0002
250 DATA 0078, 34bc, 4000, 16bc, 00fb, 16bc, 0086, 33fc
260 DATA 602c, 0001, 2fb6, 4ef9, 0000, b000
```

Torben Koeffer

BATMAN — THE MOVIE

This listing supplies infinite time, lives and energy for every level.

1. Load Amiga Basic.
2. Type in the program listed below.
3. Save it for future use.
4. Insert Batman — The Movie — Disk 1 in DFO:
5. Click on both Cancels.
6. Run the program.

```
10 REM * BATMAN — THE MOVIE CHEAT (C) TORBEN KOEFFER *
20 CHECK = 0 : START = 520192&
30 CHEAT = 520248&
40 FOR N = START TO 520328& STEP 2
50 READ A$ : A = VAL ("&h"+A$)
60 CHECK = CHECK + A
70 POKEW N,A : NEXT N
80 IF CHECK < > 544136& THEN PRINT "ERROR IN DATA" : END
90 CALL CHEAT
100 DATA 297c, 6000, 0298, 0142, 41ec, 03dc, 20fc, 3d7c
110 DATA 7fff, 20fc, 009a, 21fc, 20fc, 4ef8, 00e0, 20bc
120 DATA 08bc, 4e75, 41fa, 003a, 43f8, 00e0, 700a, 22d8
130 DATA 51c8, fffc, 4eec, 000c, 2c78, 0004, 41f9, 00fe
140 DATA 88c0, 43fa, fe76, 303c, 00a2, 32d8, 51c8, fffc
150 DATA 2a09, e54d, 237c, cb40, 4e71, fefc, 4ee9, fed0
160 DATA 23fc, 5588, 5589, 0007, fcd6, 4279, 0007, fae8
170 DATA 42b9, 0007, fad6, 13fc, 004a, 0007, fb20, 33fc
180 DATA 4e71, 0007, fad2, 4ef8, 090e
```

Torben Koeffer

DOGS OF WAR

Type in and save the progam to disk and then run it to have infinite men for players 1 & 2.

```
10 REM — CRACKED BY ANDY GRIFO, D.O.WAR VO.1 —
20 checksum = 0 : total = 1079423 : crack = 521472
30 START = crack : FINISH = 521669 : GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH STEP 2
60 READ a$ : a = VAL ("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a : NEXT n : RETURN
90 PRINT "Your Checksum = ";checksum
100 IF checksum < > total THEN PRINT "Data Error.":END
110 PRINT "Place Dogs of War Disk in Drive 0"
120 PRINT "Infinite Lives for Player 1 & 2 "
130 INPUT "PRESS RETURN TO BOOT",grifo$
140 CALL crack
150 DATA 6100, 0044, 243c, 0000, 03ed, 6100, 0066, 6700
160 DATA 0080, 243c, 0002, ffe8, 6100, 0048, 6100, 0068
170 DATA 33fc, 4e75, 0003, 0176, 41fa, 000e, 23c8, 0003
180 DATA 012a, 4ef9, 0003, 000c, 33fc, 5254, 0002, 7e8a
190 DATA 4ef9, 0002, 001c, 2c79, 0000, 0004, 43fa, 0060
200 DATA 7000, 4eae, fdd8, 4bfa, 0052, 2a80, 6700, 0032
210 DATA 4e75, 2c55, 2213, 263c, 00ff, ffff, 4eae, ffd6
220 DATA 4e75, 2c55, 45fa, 0028, 220a, 4eae, ffe2, 47fa
230 DATA 001a, 2680, 4e75, 2c55, 2213, 4eae, ffdc, 4e75
240 DATA 0879, 0001, 00bf, e001, 4e75, 0000, 0000, 6466
250 DATA 303a, 642e, 6f2e, 772e, 0000, 0000, 0000, 646f
260 DATA 732e, 6c69, 6272, 6172, 7900, 0000, 0000, 412e
270 DATA 4752, 4946, 4fff
```

Andy Grifo

SHADOW OF THE BEAST

For infinite lives, wait for the last introduction screen, press and hold the joystick button and the left mouse button and hold until you're told to change disks.

Robert Dean

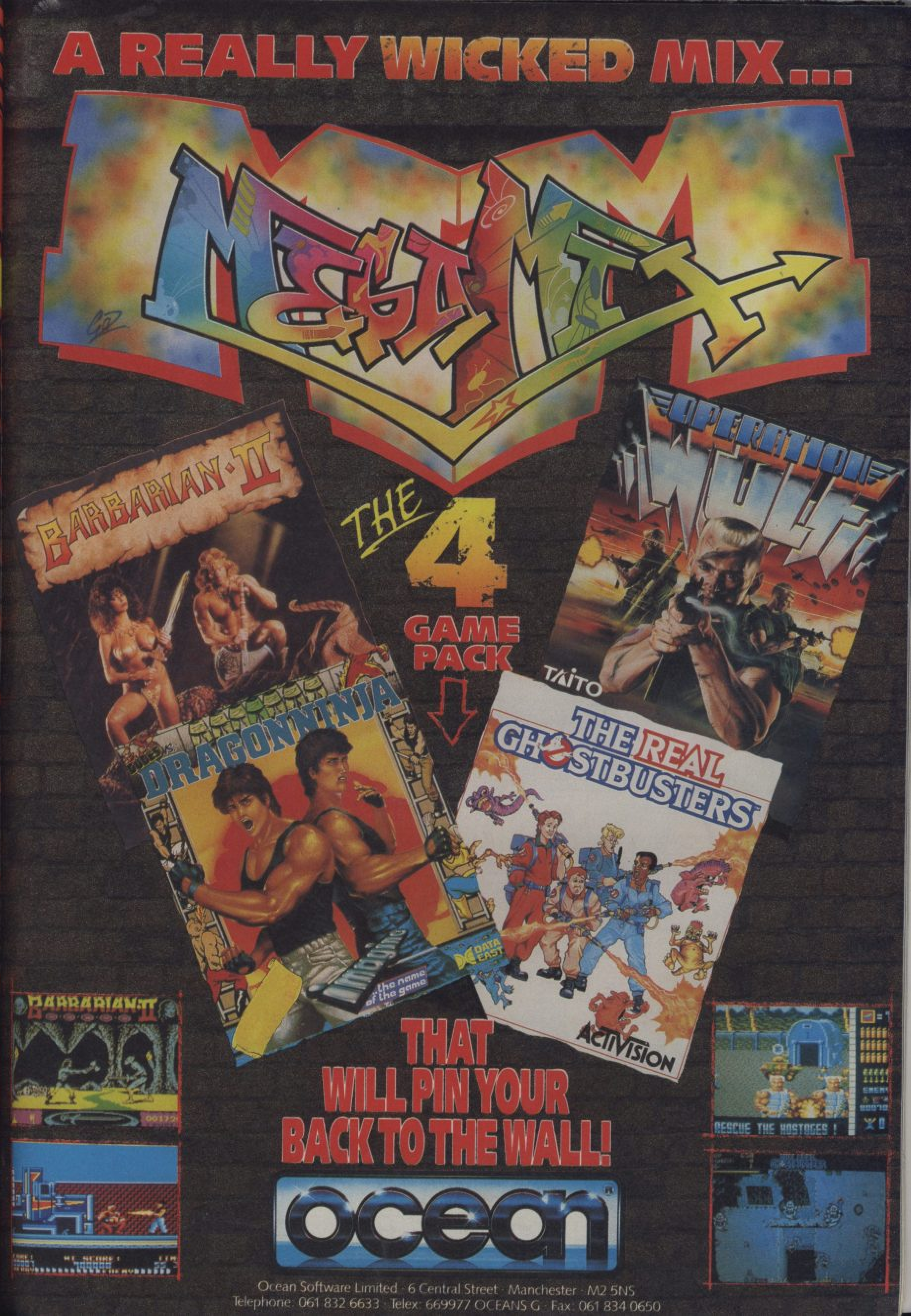
RALLY CROSS

When yoiu have reached level five, start off as normal and then follow the railway track until the screen goes blank.

You now have 24 tokens which you can use to get full everything and when you do — vrrooommm . . .

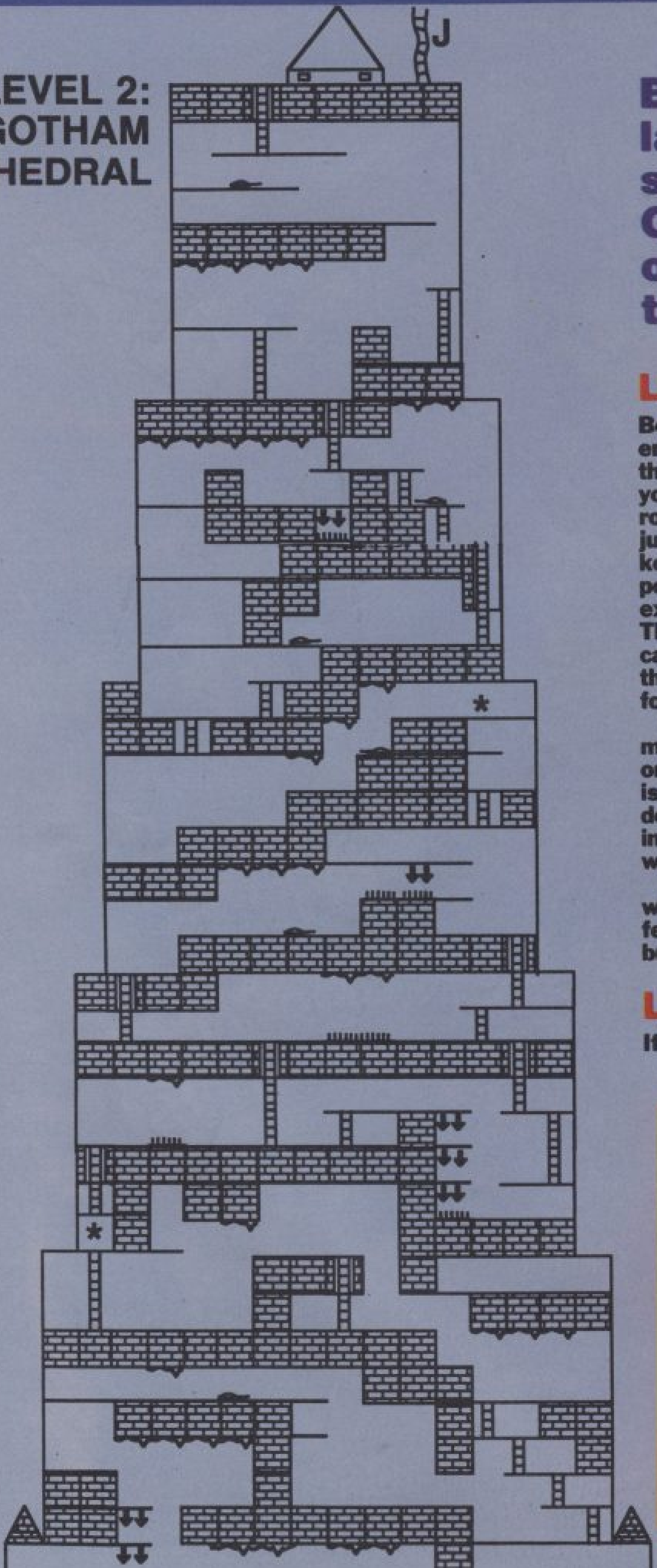
Sean Mckeown


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LEVEL 2: GOTHAM CATHEDRAL



Batman is back — on the large screen and on the small. Torben Koeffer and Guido Rodzinski swung in on the batrope to drop off the maps and these hints.

LEVEL 1

Beware of the bomb throwers on level one. Even if the grenades don't impact, you can be thrown off your rope causing grevious injury. Your best bet is to keep as close to a wall as possible; the bombs will explode against it, not you. Then move as fast as you can towards the grenade thrower — and strike before he has time to aim.

Swinging across gaps may look cool but there are only a few times when this is necesssary. Ill considered swings often result in a close encounter with a wall.

In the end-of-level battle with Napier it only takes a few well placed shots to bump him off.

LEVEL 2

If you're any good at normal driving games you shouldn't have too many problems here. It's just a matter of remembering to turn at every opportunity.

LEVEL 4

Keep your speed at around 120mph; this will give you enough time to manoeuvre the Batwing to catch the oncoming balloons. If you think you're going to miss one, position yourself for the next. But if you loose the swing of things you'll almost certainly have blown your chances.

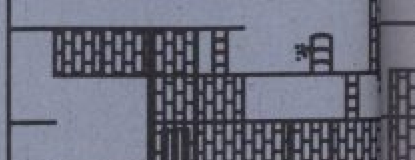
LEVEL 5

Essentially this is the same as level one, although the opposition are more numerous and there are a few awkward jumps. Be sure to follow the map and plan your next move in advance.

BAT

JN Jack Napier
J The Joker
* Restart point
Rats
Disappearing Floor

LEVEL 1: AXIS C

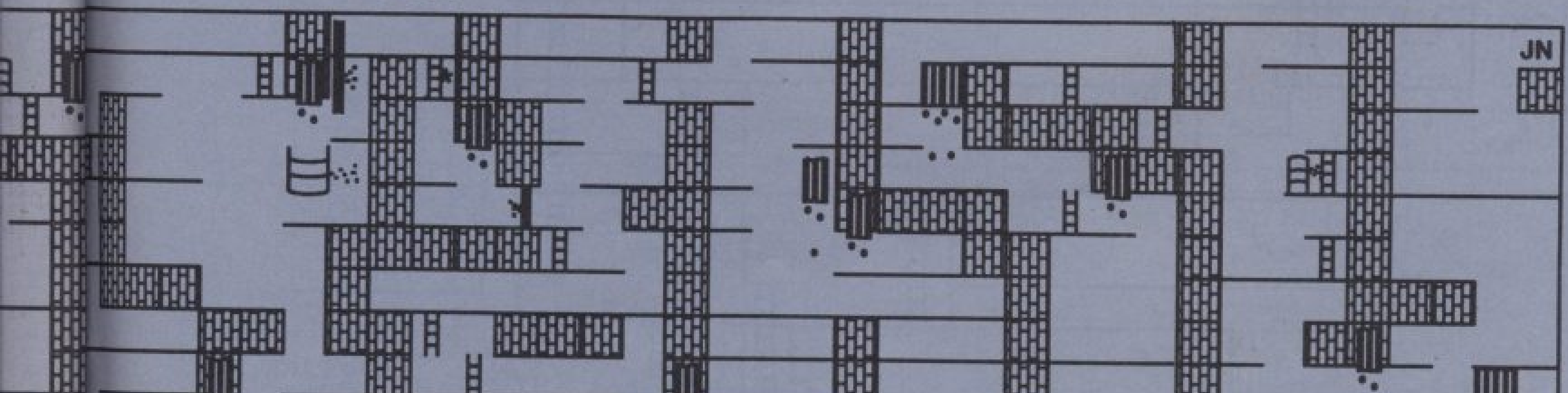


PLAY TO WIN

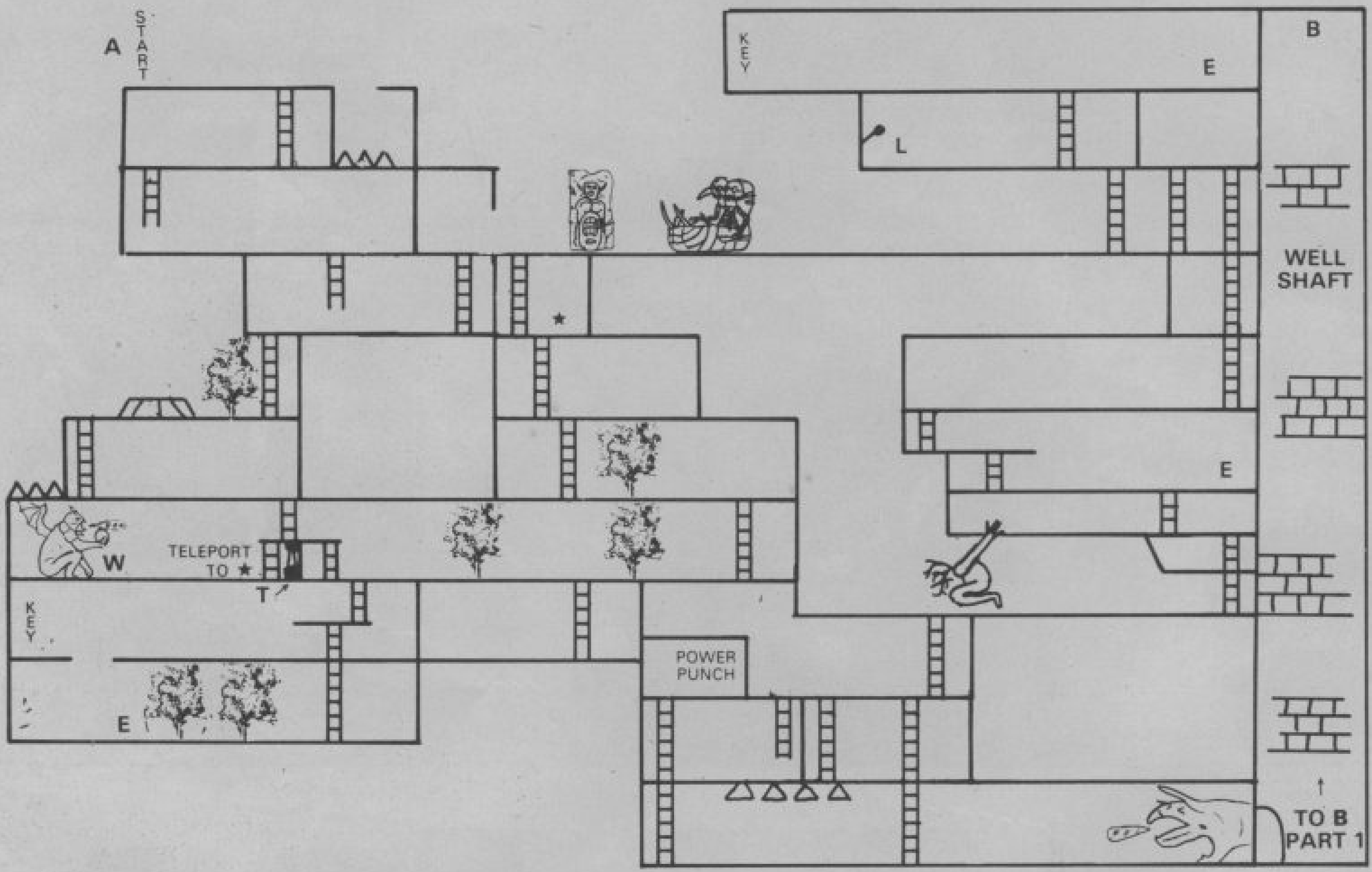


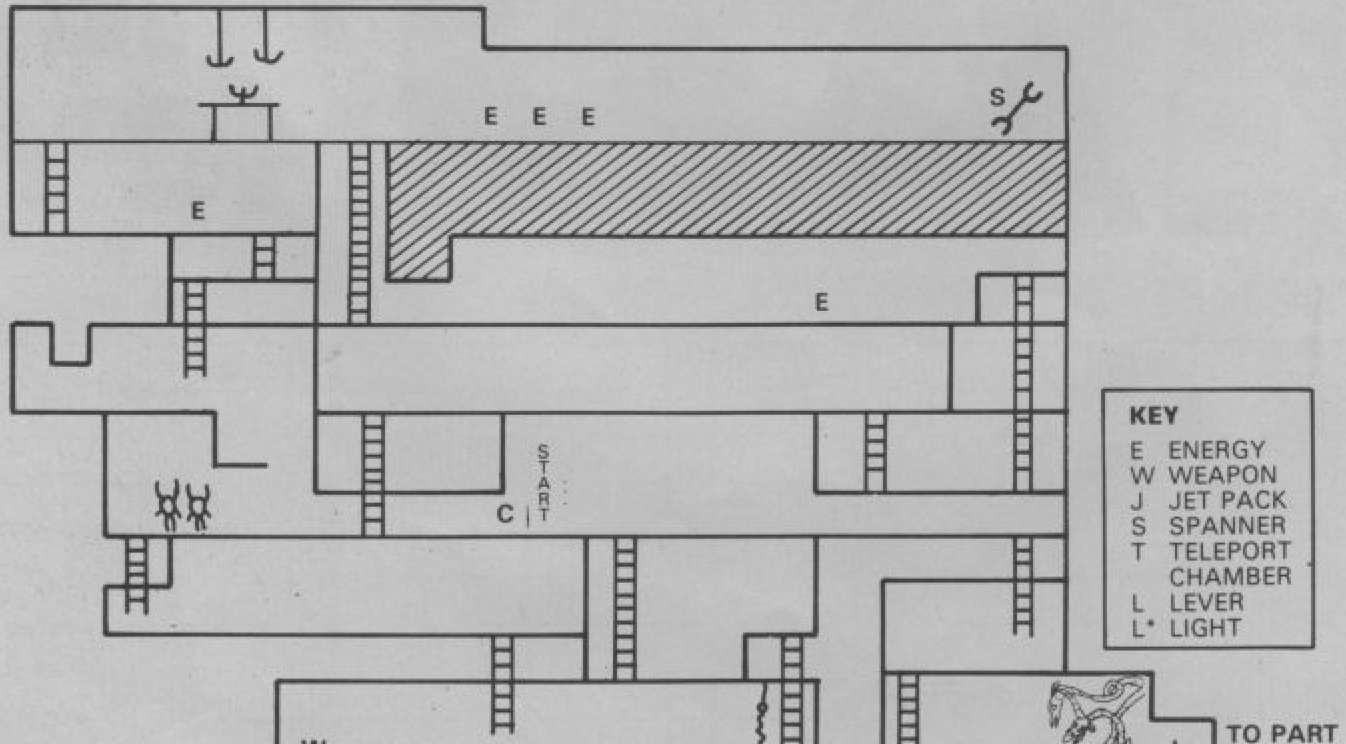
TMAN THE MOVIE

IS CEMICAL FACTORY



SHADOW OF THE BEAST





KEY

E ENERGY
W WEAPON
J JET PACK
S SPANNER
T TELEPORT CHAMBER
L LEVER
L* LIGHT

PLAY TO WIN

Shadow Of The Beast has provided more than a few stumbling blocks for the unwary. With a map and pointers is Adrian Ludlow.

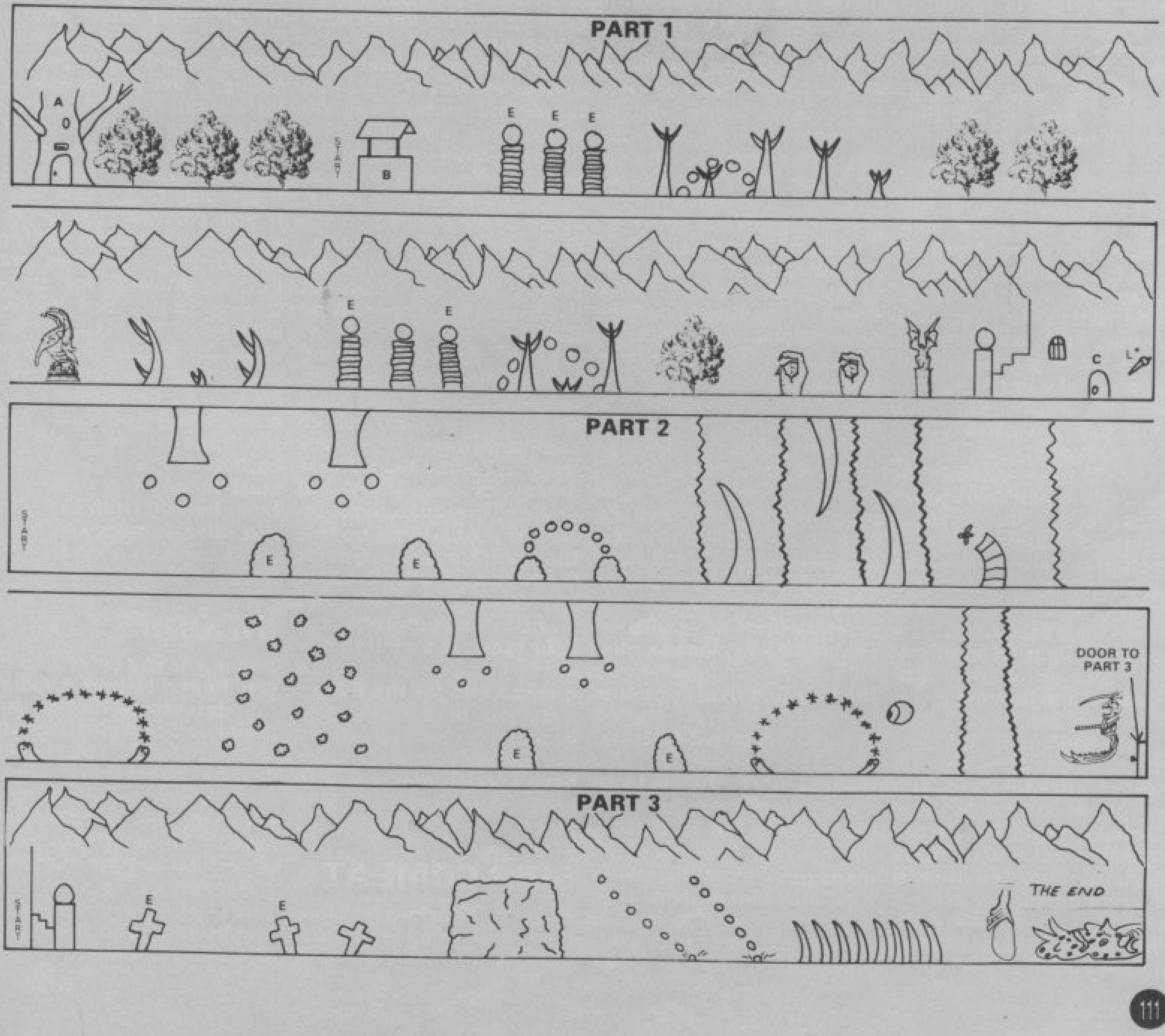
The first important rule is to take your time. A lot of the larger monsters require exact timing to overcome and need to be hit in the right location. The smaller nasties require you to stand off and wait for them to come within hitting distance.

Try to follow the map as closely as possible and plan your route. It is always wise to leave a few spare energy pods behind you so you can double back before you enter the next level.

Use the pause key to work out your next move. For monsters which follow a set pattern wait until they have finished their move before working your way through them.

On the whole, be prepared for what's coming next. Time all your movements and don't be afraid to back away.

If, even with the map, you find life difficult, try this little infinite lives cheat from Robert Dean (though we would advise playing the game without it first). Plug both a mouse and joystick into their respective ports. Wait for the last of the introduction screens to appear then press and hold both the joystick and the mouse buttons, until you change disks.



STAR COMMAND

SETTING UP

The first task is to put a party together. Select personnel with minimum attributes of fifty, although this is not essential on non-Espers. You need two good pilots, so give them both high ratings. The co-pilot needs good code breaking skills and the main pilot needs a high ship repair rating. Marines need to be skilled in heavy armaments and scouting. Send them to survival school and on special forces training in the initial period. Make sure the soldiers are familiar with chemical, explosive, heavy and light weapons.

The Espers ressemble the Jedi knights of *Star Wars* fame. Apart from having ESP they also have exclusive use of Light Swords. Initially the Espers should be given a three-point Esper rating, a one-point light weapon rating, one-point on-hand weapons and the rest given to medical training.

Next you need a ship. Go for a Hornet as this is almost identical to the Wasp, which costs substantially more. Buy Hyper Velocity Rockets for all six positions plus ten rounds of ammunition. For protection you need four Anti-Inertial screens and three-hundred points of armour.

Personal equipment should be restricted to characters one to six until you have more money. Equip the Esper, one marine and the soldiers with cheap two-coil ion guns. The Marine who is the most accurate and who has the best heavy weapons skills should be given a Supernova flame gun, or, if you can afford it, a 40mm Panzajaeger Rocket Launcher. Give two of the soldiers Caustic Mist Bombs and Neutron Grenades along with their Ion Guns. Each character should have Antithixotropic Plastic Armour. As a rule of thumb, always go for the lightest armour with the most protection.

Now you're ready to take on a mission. The first big task is to track down the pirate Black Beard and destroy the operation. In order to do this you are given a series of small missions. The espionage mission is the toughest, and the one that usually comes up first. You are required to fly to Sectors 23,29 and investigate all of the planets there. On low technology worlds it is impossible to carry out an espionage mission; the best you'll manage is scientific investigation. More than anything you'll be able to load your cargo holds with saleable goods. On the other hand when you do get to infiltrate a hi-tech planet you run a very high risk of running into the local pirate community. If there's more than ten of them run away. However, if you think that victory can be yours, use a combination of grenades and Mass Damage Weapons to kill as many pirates as possible. If some of the opposition are equipped with flame throwers or rocket launchers target the Ion Guns at them plus an Esper Mind Blast.

When you've collected enough equipment fly back to a space station and you'll be given a reward for all captured items, plus crew wages. Rather than invest money in new guns and shields for the ship, increase your armour up to a thousand points. Spend the rest on lasers, five Coil Ion Guns, grenades and sighting equipment for your crew. It's wise to buy a repair kit and some medical kits for the Esper.

By this time you should be suitably clued up on how the game system runs and have enough equipment to keep your crew in one piece.

SHIP COMBAT

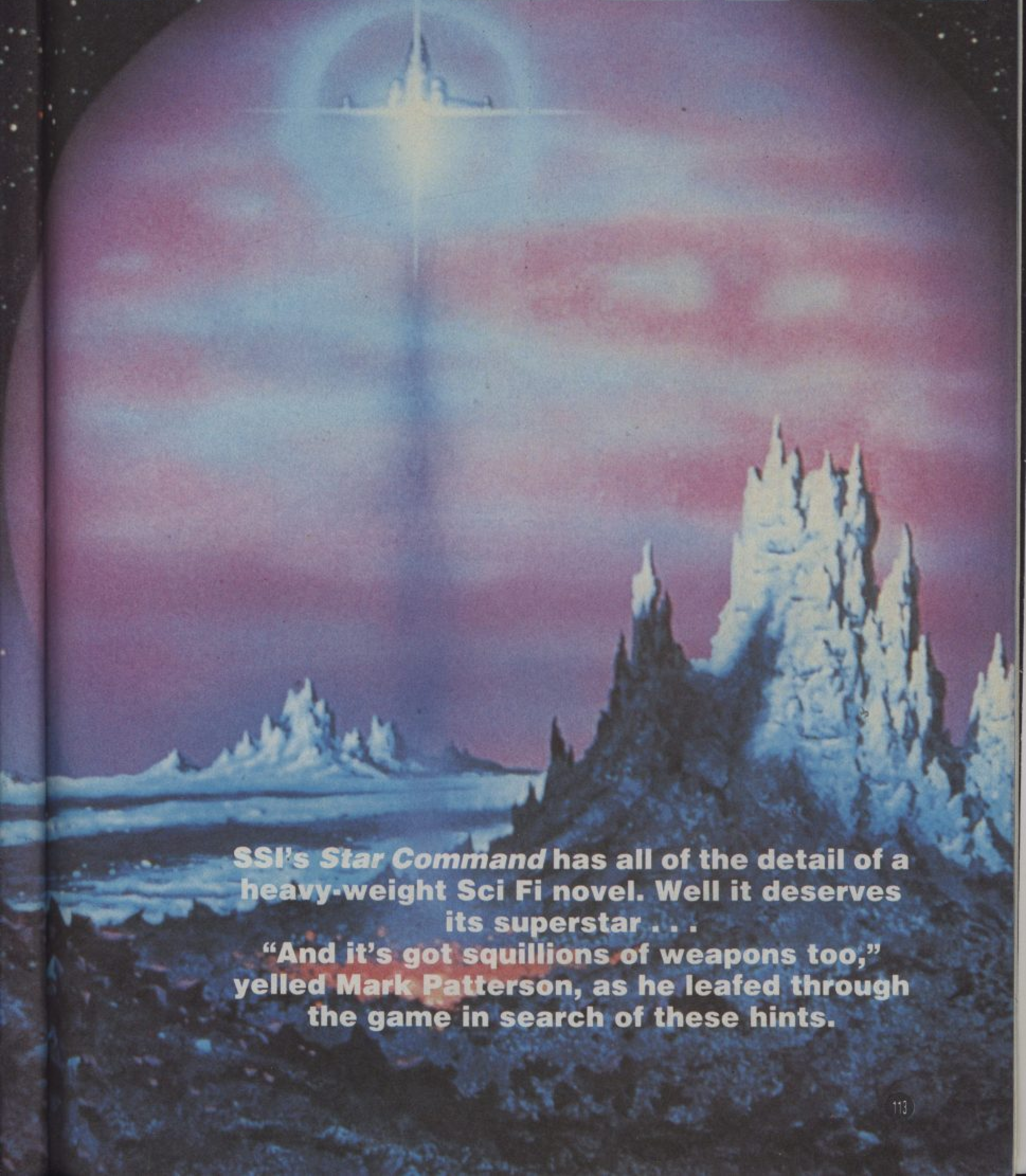
If you're attacked by more than one ship, your best bet is to position your craft central to the others. This gives you the advantage of bringing more guns to bear on the other ships. When the communications phase comes round try impersonating a deity and asking for a tribute; you'll be surprised how many times it works. The easiest ships to defeat are freighters; these only take a few hits. If you come across a private ship you'll be better off aranging a truce as you get no money for destroying these. But inevitably you'll be attacked by ships far larger than your own. Your rockets won't be able to penetrate their shields and you can't out run them, so dock and do battle. If you should win, steal money from the victims, bounty from the ship and salvage money by towing it back to a space station.

INDOORS

Whenever you enter a base you'll need to take a radiation detector, a motion detector, a lock pick set and a chemical torch. You should search everything, and, more importantly, interact with all the people you meet. They often give clues vital to your mission.

Remember to save the game at every possible opportunity, and never be afraid to run away.

PLAY TO WIN



SSI's *Star Command* has all of the detail of a heavy-weight Sci Fi novel. Well it deserves its superstar . . .
"And it's got squillions of weapons too," yelled Mark Patterson, as he leafed through the game in search of these hints.

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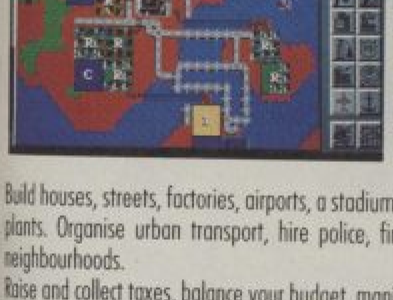
© IMAGE BANK, Anne MARTENS.

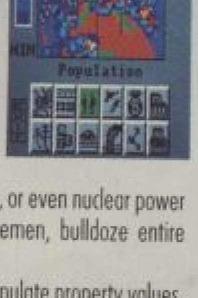
RIO DE JANEIRO 2019.

SIM CITY

What you should know about the game of the year.

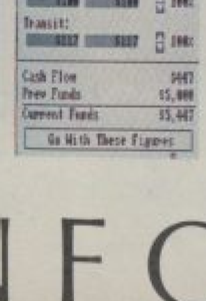
On seeing the crumbling estates, out-dated roads and rusty bridges of your city, how many times have you said "Put me in charge for a day and I'll make this wretched thing work!"
Now, with Sim City, take the destiny of the world's greatest cities in hand. Or take charge of a new evolving and growing city. Become both mayor and city planner of a dynamic real-time simulation.

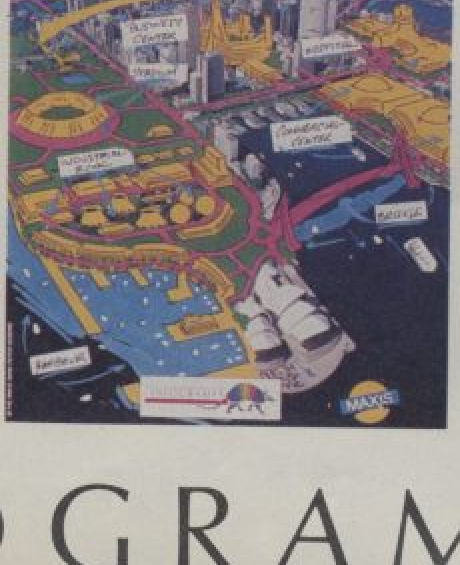


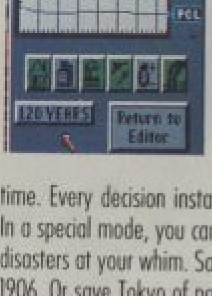


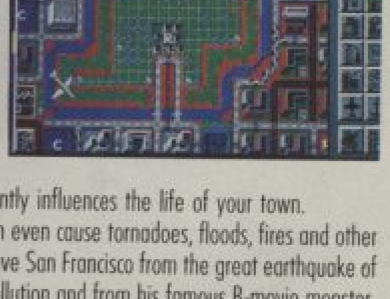
Build houses, streets, factories, airports, a stadium, or even nuclear power plants. Organise urban transport, hire police, firemen, bulldoze entire neighbourhoods.
Raise and collect taxes, balance your budget, manipulate property values. Sim City is alive. It's loaded with animation and detailed sound effects. Build roads, cars appears. Lay tracks, trains go. Build an airport, planes fly. Neighbourhoods go upper-class. Areas deteriorate into slums. Small industries grow into huge factories. Everything is managed and animated in real





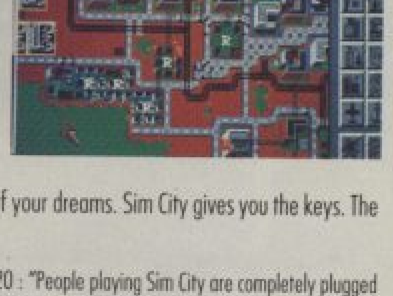






time. Every decision instantly influences the life of your town.
In a special mode, you can even cause tornadoes, floods, fires and other disasters at your whim. Save San Francisco from the great earthquake of 1906. Or save Tokyo of pollution and from his famous B-movie monster. Sim City is an all-absorbing unique game which contains 8 pre-defined scenarios : e.g San Francisco, Tokyo, Rio de Janeiro... With it's exceptional depth of play, it's still simple to play with icons and graphics, without text commands.



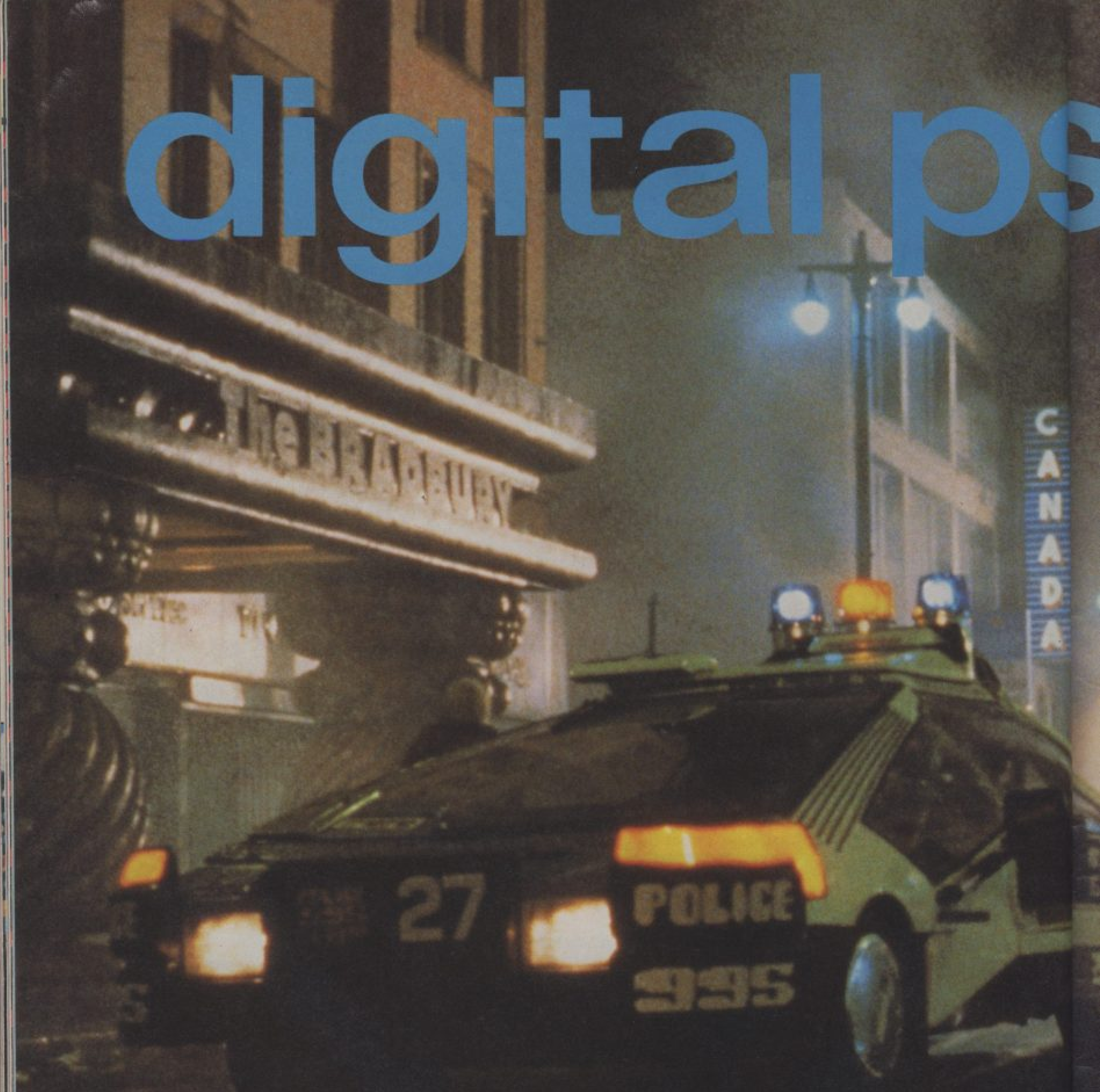


Design and build the city of your dreams. Sim City gives you the keys. The rest is up to you.

INFOWORLD Volume II Issue 20 : "People playing Sim City are completely plugged into the world they create, disappearing for hours."
NEW YORK TIMES : "The model is very sophisticated, yet understandable. And just as important, it's fun, too."

MAXIS INFOGRAMES

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'Let's just declare the arrival of the 21st Century and have done with it — after all we're already living in it.'
William Gibson.

The decade may be over, but this is no time for indulging in nostalgia. Whilst the TV and radio prepare to regurgitate a sanitised version of the decade for our entertainment over Christmas, we're going to take a look in the opposite direction, no, not the 21st century for as the man says, we're already living there, but at what is already happening — only through the eyes of cyberpunk.

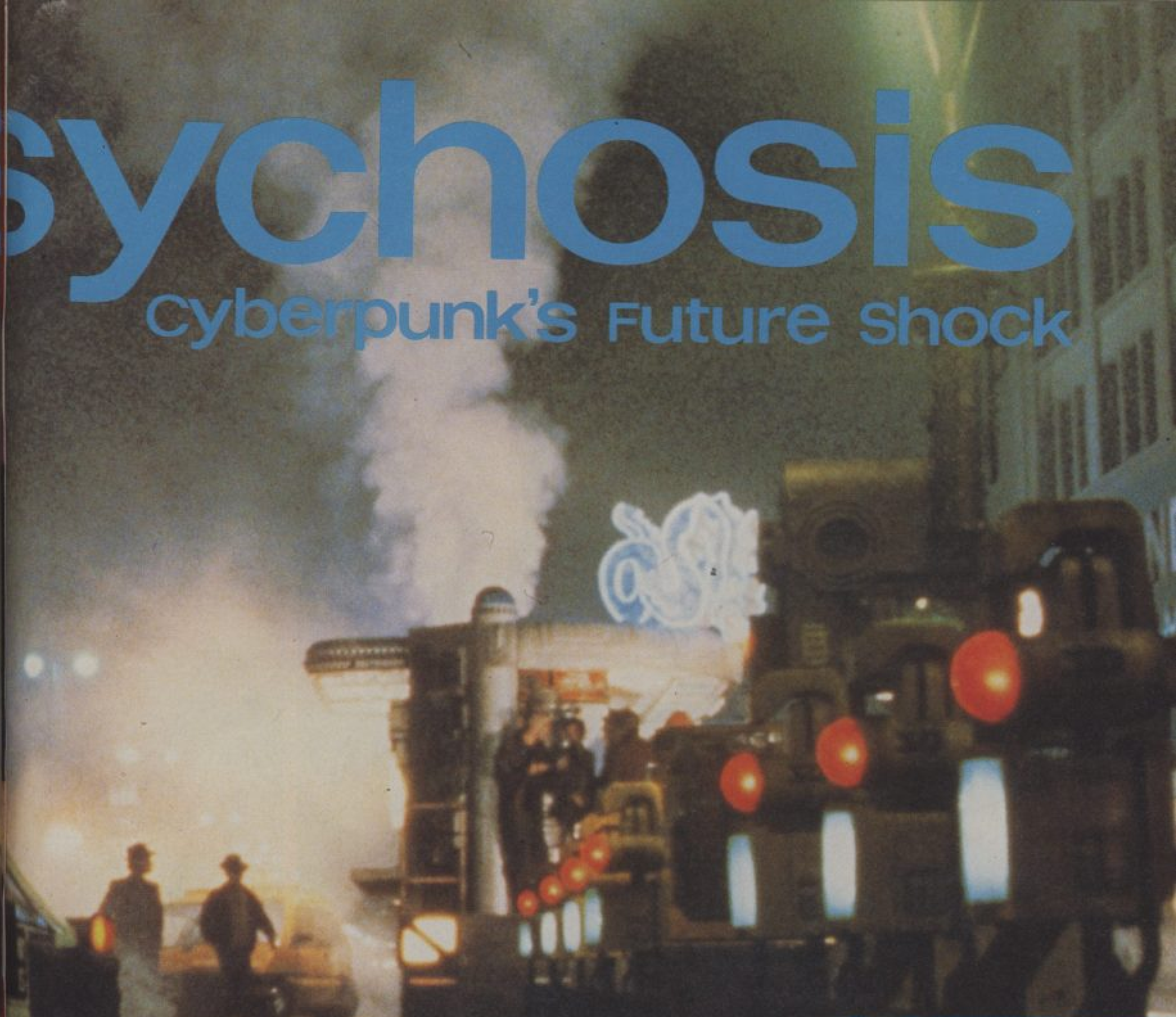
Cyperpunk is a catchphrase which has blasted its way into existence over the past three years, the direct product of William Gibson's first novel, *Neuromancer*, the most influential and most prescient SF novel of the decade. It's the story of Case, a cyberhacker who jacks his mind directly into a vast computer network called The Matrix where he is employed to cut through the defensive 'Ice' of megaprograms. *Neuromancer* is set in an uncannily real near future world of The Sprawl — a new Tokyo which has all the detail of a set from 'Bladerunner', but which exists on a far more extreme scale.

Gibson set the style, but Cyberpunk, the 'neon sign' under which a small group of new SF writers reluctantly write is much more than that. It takes the insular fantasy world of SF and turns it on its own head using it as a metaphor for the world we live in now.

"I'm not really interested in trying to predict the future", says Gibson from the end of a very low-tech phone link connecting me to his Vancouver home. "When I

sychosis

Cyberpunk's Future Shock



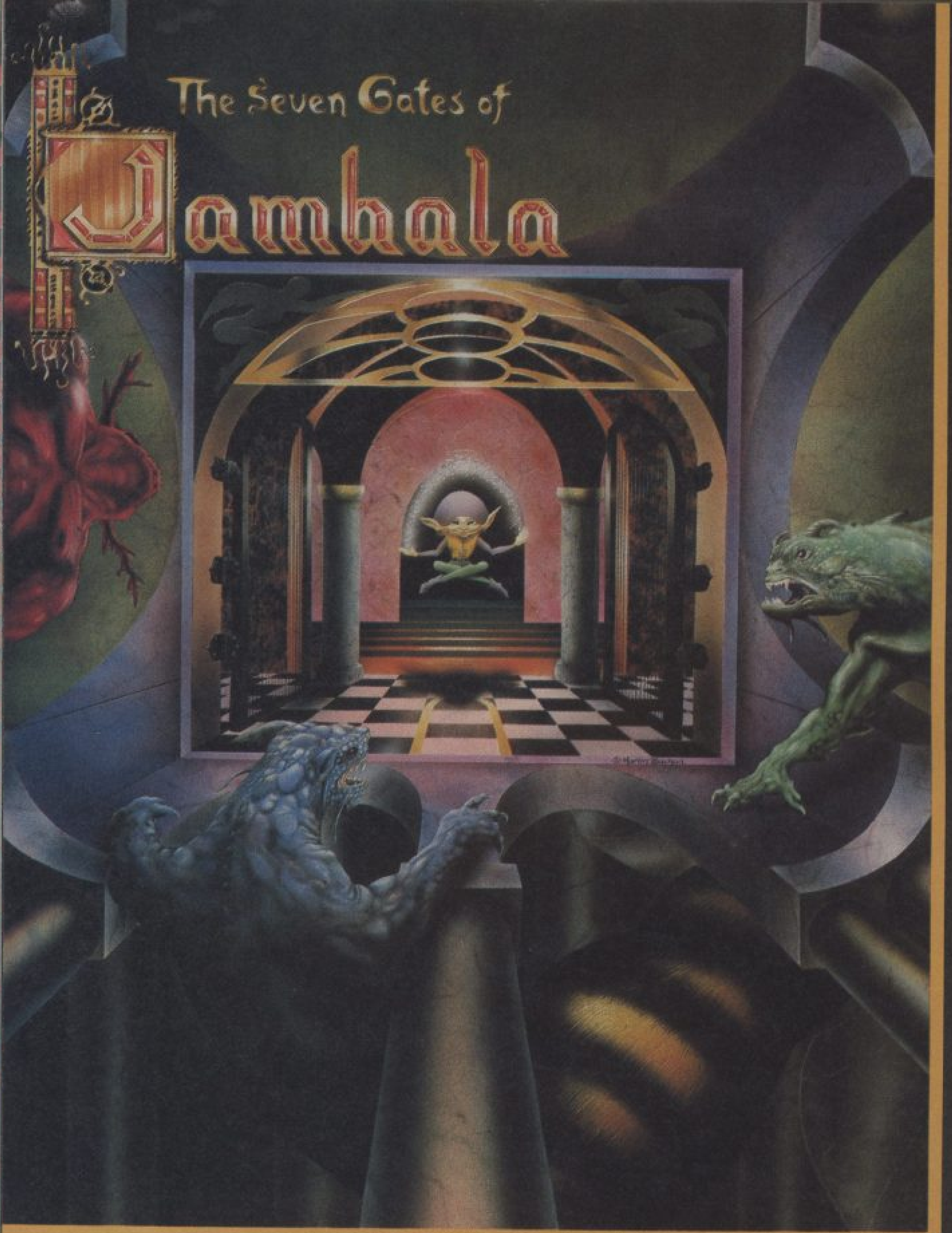
Science fiction has been gutted and rewired to create cyberpunk. Mark Heley videoscans through Gibson's neon matrices, mindfuses with the literature and discovers a future on collision course full of Quarks, Meatboppers and hi-tech disorder . . .



wrote about the Matrix, I was tryign to construct a metaphor for the way we relate social to existing media. Often I sit in front of the TV and forget what a weird machine it is and just occasionally something, something strange or unreal, will give me a jolt and I'll see it for what it actually is, rather than just using it.'

The world in his novels may have a SF surface, but it's just a device for Gibson to examine something much more interesting than simple fantasy — the phenomena of future shock — and the effect technology is having on our world. Ironically, by trying to get away from the 'just what's going to happen in 10/20/100 years syndrome', he managed to invent something that became reality: *cyberspace* (see the last issue of CU for a complete run-down on these computer headsets which generate a 3-D computer world you can move around in and interact with). 'I had no idea at all that scientists were working on this, but I seem to have accidentally done an Isaac Asimov. The only difference seems to be that cyberspace looks like being a lot weirder than The Matrix I created. I think, basically, virtual reality is going to be like injecting TV advertising directly into your brain.'

The Matrix is just one of wildly inventive creations that litter Gibson's 'Cyberspace' novels: *Neuromancer*, *Count Zero* and the recent and 'definitely the last', cyberspace novel, *Mona Lisa Overdrive*. Also well worth searching out is his collection of short stories, *Burning Chome*, which features a story, *Dogfight*, based around what could be the ultimate videogame, a 3-D hologram generator which plugs into the back of your head allowing you to control with your mind a squadron of WWI bi-planes





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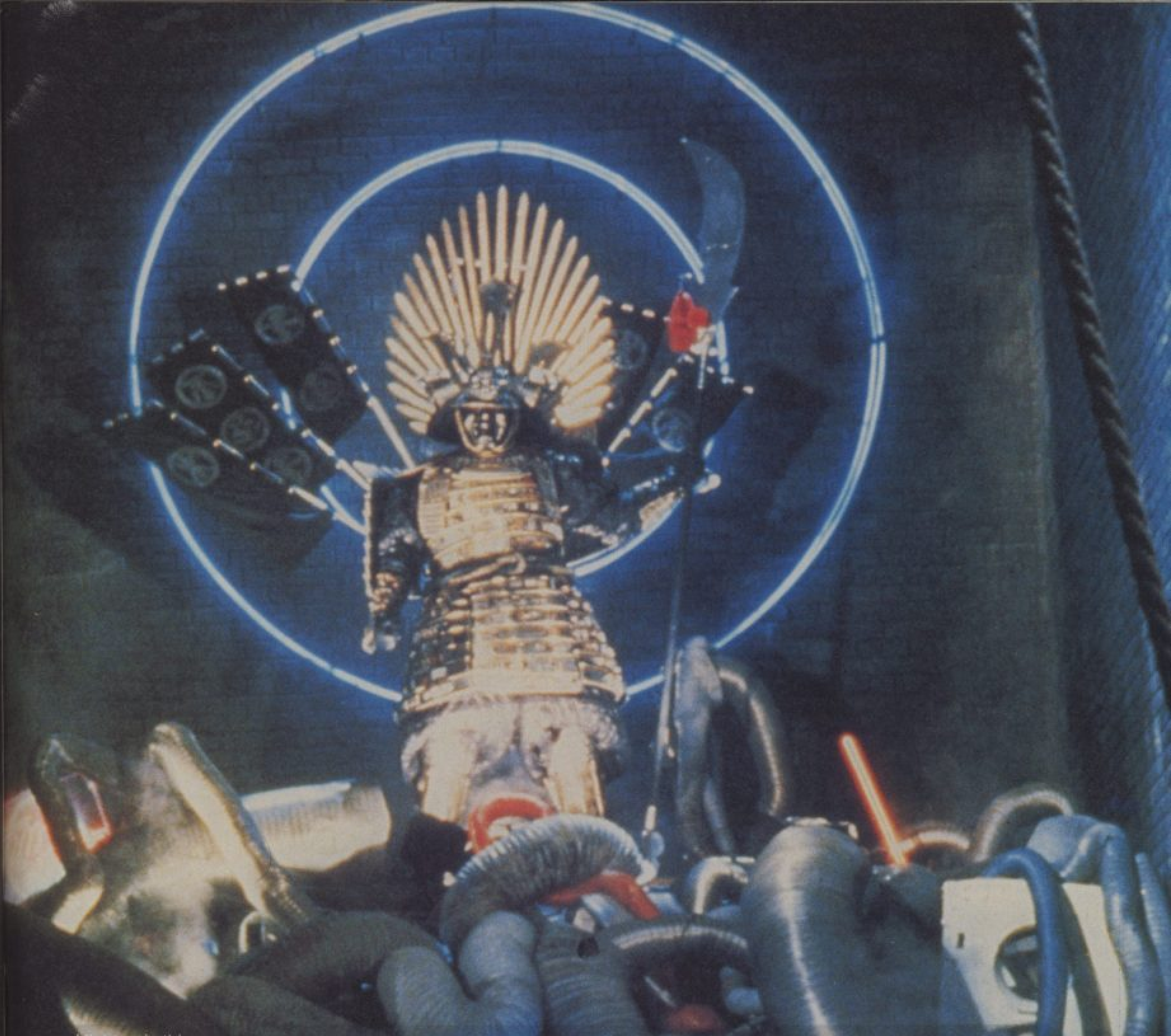
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and fight — in this case over a pool table in the back room of a bar — against a team of similar opponents. It sure beats playing another *R-Type* clone.

Dogfight and inventions like that have opened up the doors of SF to even more outlandish creations in future worlds created by cyberauthors like Bruce Sterling, Rudy Rucker, and John Shirley. Worlds inspired by what's happening in genetic banks, the processing centres of megacomputers and frontal lobes of hackers and crackers.

The result uses strains of what is real in collision with the cyber-real; gene-splicing, cloning, artificial intelligence, boundaries that are imploding with the advances in biological chips and enzyme processors. Most of the things in cyberpunk fiction are real right now, they just turn up in twisted, mutated forms. Housing estates may be Babylonian Ziggaurats and gangs like The Funky Gurus and the Zombie Analytics (Richard Kadrey's *Metrophage*) may fight each other with Lavender CS gas and Stun grenades shaped like roses, but they still manage to make it all feel familiar.

"SF is a style — and that's the medium we exploit and one that I personally like very much, but I often get the feeling that the average SF buff wouldn't ever pick up one of our books if they knew about half the subversive stuff in there. As my good friend Bruce Sterling puts it, we're coming in under the radar."

Gibson's next novel, will be set far away from the noise of The Sprawl. "For the last two years I've been working on a novel with Bruce Sterling that's set in Victorian London. Only this is a Victorian London where Lord Byron has become Prime Minister and employed Brunel to develop a steam-powered computer. The whole thing gives Britain a cybernetic jolt which blasts it right through the Industrial Age. What I wanted to get at in this book is the real rots of technology.

Gibson is a novelist first and foremost. But he has also been working on a couple of screenplays for some cyber-movies. His work on *Aliens III* was much publicised but that seems to have fallen by the wayside and two other alternative plots for the film have already been written. At the moment, it looks like the first Gibson work to hit the screen will be *New Rose Hotel* a film to be directed by Kathryn Biglow — who was responsible for the critically acclaimed *Near Dark. Burning Chrome,* a Gibson short story has also been adapted for the screen.

But what will the future really be like? It takes some cajoling to get Gibson to venture from his policy of non-prediction. "Firstly, I think it's really important that we come to terms with and understand technology. I don't think there is any aspect of reality that isn't touched by it. Secondly, what I think is really important is what we're already doing to the planet. All politics are now global. This next decade will be the Green 90's. What would be nice is if we just got on with it. The only thing people seem too keen on re-cycling is their past."



RUDY RUCKER

While William Gibson is pushing back the literary boundaries of Cyberpunk, Rudy Rucker, the author of 'Wetware' is motoring off in another direction, pushing the limits of SF to new extremes and in the process turbocharging his books so that they run at a hundred miles an hour, not letting up until the reach the last line and the novel drops out of your tired hand.

Rudy, also happens to be Dr. Rudolf von Bitter Rucker, Professor of Mathematics and Computer Science, with a state-of-the-art computer theory called CA that he blends into his crazed future world.

"Cellular Automata are computer generated patterns which live in their own behaviourally rich environment without interaction or interference from human hands. The idea is that interesting patterns evolve from this computer world in the same way life might have been generated out of a genetic pool. Cellular Automata have a life of their own. In a way they *are* artificial life. Artificial Intelligence scientists are working from one end and I'm working from the other."

CA are part of the key to the plot of 'Wetware'. Robots have been freed from the chains that bound them to human service and are now evolved to the point that they have a consciousness equal to that of man's. They are the 'Boppers' who live in an uneasy deadlock with humankind. Both are capable of destroying each other, but, as in a cold war, they are assured of their own destruction in doing so. CA are part of their make-up, the digital patterns which mirror the human DNA spirals.

Jealous of the 'information swirl' of human life which they regard as hopelessly inefficient, the Boppers come up with the idea of creating Meat-bops, half human 'wetware', half computer 'software'. Both equally *alive* in their own ways. You'll have to read the book to find out what happens as the plot twists a tortuous and mutated path through logic and invention, but it involves sending the first Meat-Bop, Manchile, to Earth from the Bopper's Moon base to spread the gospel of Cyber-humanity. Along the way the mix of humans in robot bodies and robots in human bodies and things which *are* both but neither is so convincing that you come to believe something as plain and simple as artificial life can only be just around the corner.

Being a computer scientist, Rucker has come up with a First Generation CA generator which brings your computer to life with Cellular Automata. Unfortunately, CA Lab is only available for the IBM at the moment through the American Cyberware company, Autodesk, but it makes fascinating watching as an immeasurably large number of patterns evolve and then fade into an infinity of complex shapes — and who knows, your PC might just come to life.



METROPHAGE by Richard Kadrey (Gollancz £3.50)

Metrophage is the wildest mix up of pop culture, cyberpunk and pure invention which has yet surfaced. Filled with enough ideas to keep the average SF author in work for a lifetime, the story is compressed into a grotesque and high resolution future LA which is the cousin of Gibson's Sprawl. The central character is a 'one-percent hustler' called Jonny, a punk on the run from his former employees The Committee who run the city on behalf of the rich patrons who have deserted the decaying Metropolis in favour of the sealed environment of New Hope. In his bid to escape he runs across a sewer society which runs a parallel city to the only slightly more sophisticated one above ground. On his way he meets up with gangs like the Zombie Analytics who have pixel strips surgically inserted in the subcutinous layers of their skin to generate a constantly changing stream of animated tatoos and the Funky Gurus who make killing an elaborate art form in which aesthetic protocol always comes before raw destruction.

ISLANDS IN THE NET and SCHISMATRIX by Bruce Sterling (Legend £4.50/ Penguin £2.99)

Bruce Sterling is a more refined artist of the word than Rucker or Kadrey. His two novels both have a similar theme: the disintegration of society into tiny pockets only linked by the massive communications networks of the future. *Islands In The Net* is a slow building masterpiece which unravels the story of the data pirates and banks which run small countries and store up all the data that more respectable countries routinely dispose of. Information is a currency more valuable than gold and the pirates run a high tech underworld with pretensions to respectability. The central characters, themselves work for one of the New Age Ultra-corporations Rizome whose ideology makes the modern day Japanese look relaxed and easy going. The plot is dotted with cyberpunk trademarks of wild invention and computer obsession, but Sterling draws it all out carefully to make one *really* convincing novel.

Schismatrix is considerably more off the wall, but even more fun. Nations have disintegrated so far in this book that tiny pirate spaceships can claim national sovereignty, and as we all know nations can't actually commit crimes.

Sterling breaks down institutions and technologies to their core components with utter savagery, nothing remains untwisted — as Gibson puts it "Schismatrix is the most visionary SF novel of the last 20 years. Humanity evolves, mutates through different forms very quickly, using genetic engineering and biochemistry. People will be ripping it off for the next thirty years."

THE MOVEMENT OF MOUNTAINS by Michael Blumlein (New English Library, £2.99)

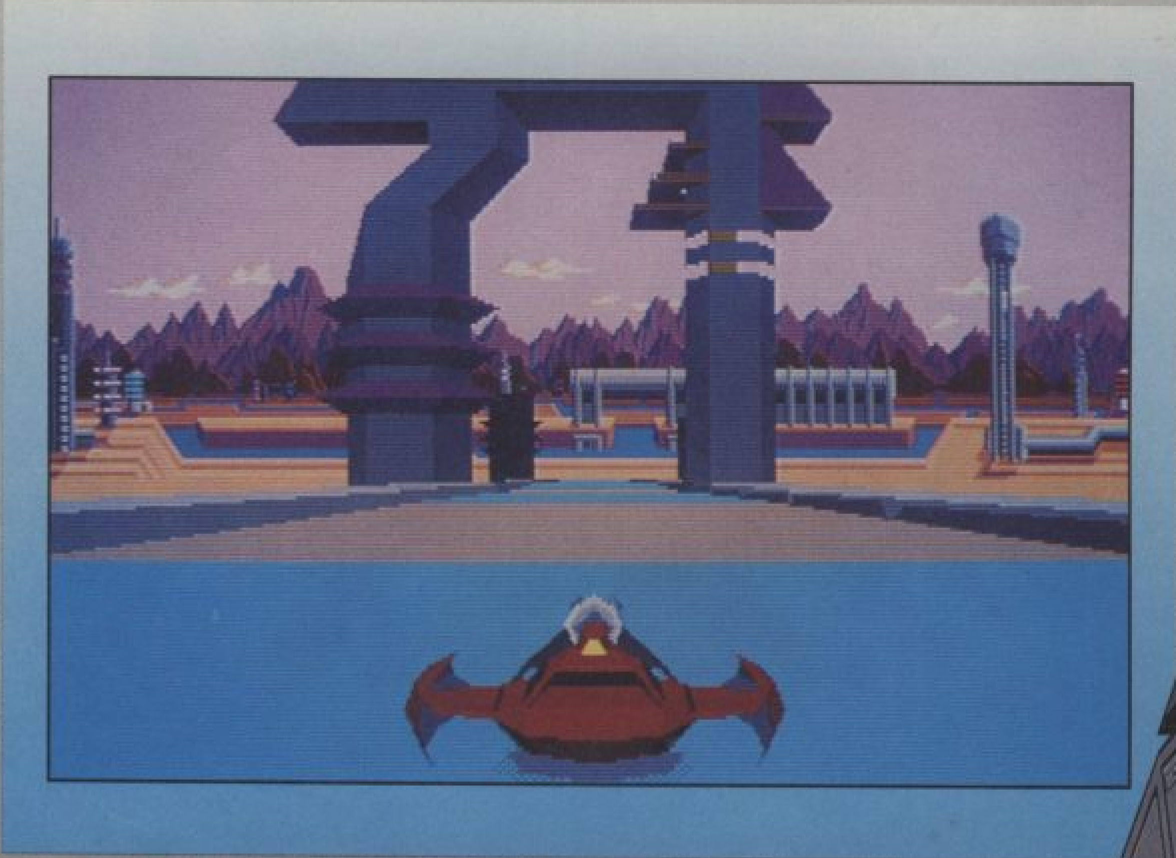
At first this doesn't seem to be very cyberpunk at all but it plays around with a central cyber-theme of genetic mutation very effectively indeed. A sub-race of humans called Domers have been cloned in gene-vats to mine a special fungus in the caves of an Ice-Cold planet. Doctor Jules Ebert is cajoled, despite his inherent disgust at the huge, flabby mutated forms of the Domers, to go out and tend to them. Instead of healing them, he is instructed only to repair them so they can work. Unfortunately for him the Domers become infected with a virus he brings from Earth which awakens them intellectually and Ebert has the job of 'curing' them, back into their stupidity. This is one of the best novels to deal with subject of genetics.

THE FALLING WOMAN by Pat Murphy (Headline £2.95)

Again, 'The Falling Woman' doesn't obviously fit into the cyberpunk genre, but it's right on the spot nonetheless. Elizabeth Butler is an archaeologist who can see ghosts — the lingering remains of the people who once lived in the ruins she's excavating. She forms a friendship with a long dead priestess and the novel develops into an exploration of Mayan magic and modern science. Mining the twilight zone between technology and myth its greatest strength is that it doesn't read like cyberpunk or SF at all, the 'neon sign' has been extinguished completely, but it digs deep at the themes which really make books like *Neuromancer* interesting. Start with *Wetware* and *Neuromancer*, but if you like them make your way through to this sharp and lucid novel and if you can do without the verbal pyrotechnics and big guns, you might well find this just as good anyway.

Minimum age for entry 18

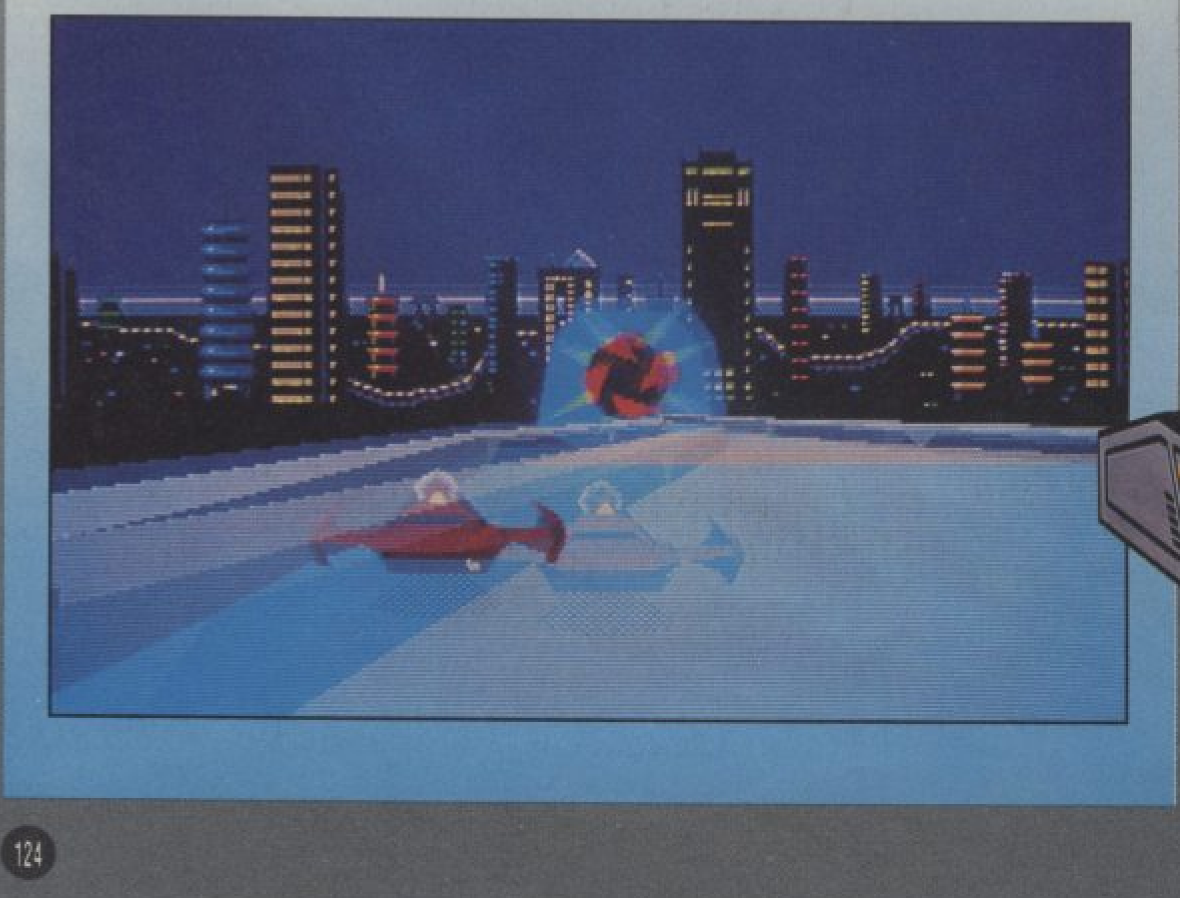
ARCA



Stun Runner comes housed in a large sit-into cabinet (or perhaps "sit-upon" is a more accurate description of this spaceage motorbike-style console), which usually suggests that you're going to have to part with at least a quid to try it out. Surprise, surprise, it's only 50p. And yet more surprises, assuming you're not totally crap you should get considerably more mileage out of your ten shillings than the statutory twenty-seconds-sorry-you-failed-to-



STUN



ADES

RUNNER

JALECO

qualify. But most surprising of all, this isn't just another pretty coin-op, all-hydraulics-and-no-gameplay white elephant — *Stun Runner* really is quite a blast.

Your cosmic Harley-Davidson is set a series of courses to complete. Initially these are mere speed tests, but they soon turn into obstacle courses, skirmishes and out-and-out battles.

The courses themselves vary, and there are plenty of tunnels to be negotiated, these provide much of the game's appeal. You can't just coast through the middle of the tunnel — you have to become adept a guiding your bike up onto the curved walls, and even the ceiling, in order to dodge enemy craft or pick up useful or essential items. This is not an easy skill to master. The major factor to get used to is the effect of the highly realistic momentum feature. If you're anything like me in terms of coordination, you'll spend much of your intitial forays in the tunnels careering around the place like a piece of wet soap in a basin of oil. Given that, in particular, picking up items requires a high degree of accuracy, *Stun Runner* will certainly test you.

The items you may wish to pick up include "boost pads" and stars. The boost pads, as their name suggests, speed you up, which will enable you to finish the courses within the resonably tight time limits. With a few of these under your belt you will literally rocket along. The stars go towards a special weapon known as a "shockwave", which effectively and spectacularly smarts the opposition. But you'll have to get an increasingly high number of stars to gain even one of these highly desirable weapons as the game progresses.

Then there are the enemies. These come from above as well as all around you, and take several forms. Some are out-and-out fighters, others are vehicles which invite you to collide with them on your frenetic path through the game. Some cannot be destroyed, and have to be avoided. To deal with these foes, you're provided with a cleverly controlled cannon, allowing you to strafe the floor, wall and ceiling (or sky) independent of your craft's course — a handy weapon.

And finally there are the courses themselves. As well as the aforementioned standard tunnels, there are plenty of open roadways which undulate and twist just like their underground counterparts, and additionally feature ramps and perimeter walls. On later levels some of the tunnels have sneaky gaps so that just when you've mastered the looping controls you find yourself flying out into a black hole. You are continually confronted with Y-junctions with a minimum of make-your-mind-up time. In fact, you'd generally give to conclude that even with the benefit of centuries of hindsight, the intergalactic borough council haven't learned how to maintain the roads safely yet.

Stun Runner really is good value for your blasting bucks. Despite its visual similarity to *Hard Drivin'* it manages to combine racing, blasting and control skills in a graphically and hydraulically appealing package. But even more stimulating, it never lets you get complacent — as soon as you think you've mastered the game it throws in a new spanner to fold up your works. A hit, wethinks, and deservedly so.

GRAPHICS	89%
SOUND	88%
PLAYABILITY	91%
CONVERTABILITY	76%
OVERALL	90%





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Using a unique system developed by Dr. Peter Turcan, AUSTERLITZ gives you the opportunity to relive that battle. The battlefield is represented on your screen in incredible 3D graphics. You can actually observe your troops as they move and fight their way across the terrain.

Your orders are written out for your Corps Commanders, just as they would have been at the actual battle, and then relayed by messenger riders. Of course, orders might be reinterpreted, ignored, or even fail to get to their anticipated destination, and even if they do arrive, it all takes time – exactly the sort of problems faced by Napoleon and the Russian Czar Alexander on that cold winter day.

Play AUSTERLITZ, *and take up the challenge that gives you the chance to rewrite the history books!*

P·S·S

Written and designed by **Dr Peter Turcan**. Illustration by **Peter Curzon**





E-SWAT

No prizes for originality, Sega! Their latest offering, *E-Swat* is so clearly a "me-too" of *Robocop* that coin-op fans of high morals will refuse to play this on principle.

In fact, there are some slightly different features to distinguish this from *Robo* in gameplay if not in concept. For a start, the coin-op *Robocop* started off his onscreen life as an ironclad, whereas your E-Swat member (it's also got a two-player option) has to earn his metal suit by blasting his way through three levels of baddies and apprehending three serious felons, thereby gaining promotion to roborank.

Actually, these three "introductory" levels are quite substantial, and feature all manner of skateboarding delinquents, knife throwing mobsters, gunmen, boomerang flinging kidnappers and so on.

When you eventually make your way through these levels (be careful of your ammo, by the way — it's limited, though replenishable along the way) you get armour and weaponry more suited to a tank strapped onto you and you take off in search of still more enemies of society.

There's plenty of jumping and climbing involved, as well as blasting everything in sight, and some clever moments (in particular when a house wired with a whole system of time bombs collapses by stages about your ears) but, really, you'll have seen plenty of this kind of thing before, and more originally done. In addition, one particularly annoying restriction is that your shooter only delivers death vertically and horizontally — diagonal dissing is out. You do get special weapons with limited duration, and your destruction is gradual with bits of armour falling off.

Don't get me wrong; *E-Swat*'s not terrible. It's not even bad. It's just nothing new, and with my attention span shortening as quickly as every other resident of the instant-culture Eighties, that's gong to condemn it to early retirement.



GRAPHICS	66%
SOUND	64%
PLAYABILITY	61%
CONVERTABILITY	68%
OVERALL	58%

THALAMUS







The Snare: a twenty-level deadly maze built in a temporal cavity by billionaire Andre Thelman who ten years ago entered his creation with his most valued possession — and died.
The hunt for the mystery treasure has turned into the hottest vid game show on earth as contender after contender dies trying to crack the maze's secrets. Will you succeed?
Snare: fiendish, frustrating and deadly — only for the quick-witted!

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Disk:£12.99

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TINTIN ON THE MOON













"Hello control station! Here is the moon rocket. Tintin speaking. I have just regained conciousness. Everything seems OK, we are now taking over the controls of the rocket." Aboard the rocket, you will relive with Tintin and his friends the most exciting adventure the world has ever known. The first trip to the Moon!

Will you succeed in piloting the red and white rocket through space and achieve a flawless landing? Will you capture Colonel Boris, the traitor, who wants to make the expedition fail? Will you be able to find the extinguishers to put out the fires, even while floating in zero-gravity (which ins't everybody's idea of fun)? Will you succeed in finding and disarming the bombs and freeing your companions in order to get out of the rocket to make the first step on the Moon? You will discover all this by playing "TINTIN ON THE MOON", the first computer game based on the comic books by Hergé...

Before Armstrong there was Tintin and... may be you!



Available on : **AMIGA, AMSTRAD, ATARI ST, SPECTRUM, C64, IBM PC.**

INFOGRAMES

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Tommy's TIPS

Good books

I am in need of some help please. I have owned a C64 for four years now and have never tried programming music, so I had a go and failed. I had hoped to reach the standards of Matt Gray or Martin Galway but the most I got was a couple of beeps; so I was wondering if there are any really good books to help or software packages. I own a freeze frame Mk 5 professional but I don't know whether I can use it or not. I hope you can answer these two questions.
A. Silver,
Harringey,
London.

The number of books available on music for the 64 seems to be decreasing, presumably reflecting the reduction in interest in this machine compared to the all-singing stereo mind-blowers like the Amiga! One book that is still available is 'Commodore 64 Sound and Graphics', published by Melbourne House and costing £5.95. This isn't the best that has been around, but it does show you the basics of creating music with the 64 and has some examples. You should be able to get a copy from Computer Manuals on 021-708 6000. As for software, there are several 'synth' type of programs available, but it is more a question of finding them in stock. Programs like Synth-64 were very good, but are becoming hard to obtain these days. It rather depends on whether you want to* program *the computer to make music, or just* use *the computer to make music. For the latter, Commodore's 'Sound Expansion System' comes with a keyboard, synthesiser software and editor and is excellent value. 'The Advanced Music System' from Rainbird Software is another one to look out for. Both of these can let you create sounds like Martin Galway even if you can't quite get the programming right! You may have to shop around to get either of these, but they are worth keeping your eyes open for.

DIY spreadsheets

First of all, congratulations on your excellent mag. Now down to business: I am currently prototyping a spreadsheet program in AMIGA BASIC and have found a need to detect function keys and cursor arrow key presses but have been unable to find any documentation on this subject. Reference to the ROM Kernel Reference Manual: "Libraries and Devices" has revealed how to do this from 'C' but I have been unable to utilise this information for use from BASIC.

Do any of your staff have any idea of how this could be accomplished and if so could you please pass the information on. The final version of my spreadsheet will be written in a more suitable language (probably C) but I chose BASIC for the prototype for speed of development. My current machine is an A500.

Any suitable information will be very gratefully accepted.

P.S. Do you know of a way of testing RAM chips — or anyone who could do it for me? I have 32 RAM chips for an A501 expansion (which only needs 16) but some don't work — and I can't tell which ones.
P. Winnard,
Wigan.

What you have to do is to read the key-presses directly from the keyboard as they occur and then take action depending on what has been pressed. This does make life more difficult since your program cannot then let the normal line entry default do most of the work. The way to read the keyboard is to open a file from the KYBD: device and then to use the command INKEY$ to return the 'value' of the key that has been pressed. You can then jump to an appropriate sub-routine depending on that value. In this way you can detect all ten function keys, the four cursor keys, the DEL key and even the HELP key. The following program will demonstrate the principle:

```
OPEN "KYBD:FRED" FOR
INPUT AS 1
GETKEY:
A$$ = INKEY$
IF A$ = "" GOTO GETKEY
PRINT ASC(A$)
IF A$<>"E" GOTO GETKEY
```

The last line just keeps the loop going until you press SHIFT E to stop the program. The values for each of the keys pressed will appear on the screen so that you can note them for action in the main program, e.g. pressing the HELP key will return a value of 139. As for the RAM chip testing, there is no simple solution to this one I'm afraid. Some RAM boards come with a program which will test all the chips after installation and highlight any that are faulty, but they still have to be mounted on the board first. The long winded way is to install them on the board and see where the RAM error is reported (or how much RAM you have). This will give you an idea of which one to change first and so on. However, RAM chips don't like excessive handling so make sure you take anti-static precautions or you could end up damaging some that are currently OK!

Better animation

I've been using *Deluxe Paint* ever since I bought my Amiga (over two years ago) and being an art and design student, I really would like to upgrade to *Deluxe Paint III* but I know this needs 1 meg to run properly. What I'd like to know is do you really think it's worth the money (about £170 altogether)?

I already have a Star colour printer which does prove very useful, and I would love to use the animation side of *Deluxe Paint III* to create some animations of my own.
David Tolley,
Mexborough.

To be perfectly honest only you can say whether a particular program is actually worth the money, but if you are asking my personal opinion I would have to say that if you have the necessary drawing skills* DPaint III *is a superb program that really lets you use the Amiga graphics capabilities to the full. As for the usefulness of a 512 k RAM expansion, I think all Amigas should have one, not just for use with* DPaint III. *The extra memory really opens up the programs you can run on the A500 so my advice is: if you can afford it — buy it!

Basic hacks

I have recently been experimenting with Amiga Basic and have written a small program (a sort of database). Anyhow I was reading a section on saving files to disk. It said that if you place a letter 'p' after the name of the program you are saving it will protect the program by not allowing anyone to list and hence alter the program code. Well I thought, let's give it a go. What a stupid idea! I of course can no-longer list the program that I have written, and worse still I have not yet finished putting the final



Let's have a bit of hush, music lovers, Tommy's tuning his brand new double bass.

touches to it. So I was wondering if you would be able to give me a machine-code routine or similar to get around Amiga Basic and so trick the Amiga into thinking it should allow the user to gain access to the program listing. The reason I am asking for a routine is because I have not found any way by means of Amiga Basic to unprotect a program once done so. I hope you can help in some way, otherwise the only decent program I have written on the Amiga will remain half finished!
Kieron White,
Wimbourne.

First of all, what on earth were you doing messing around with the only copy of the program? Have you never heard of archives, which means that each time you finish a particular section of work on a program, you copy the latest version on to a separate disk. Then, if anything happens to damage, delete or, in this case, lock up your program, you go back to the previous version and carry on where you left off (end of lecture!). As for getting round this particular problem, the whole object of this protection is to stop you doing the very thing you are attempting. Even if you copy the program it will still be scrambled. Since the program can be unscrambled as it is interpreted there must be a decoding routine built-in to the ROM, but in this case I have to confess ignorance as to its whereabouts. If any of our readers have found a way to hack into a protected BASIC program then please let me know, but in the meantime you'll just have to put this one down to experience — bet you don't make the same mistake again!

Display goods

● Could you devise a program that would allow me to chip into my CBM64's ROM to change the display screen that greets you when you turn the computer on? Some of the changes needed are colour, text and the possibility of a password feature.

For safety purposes could you also include a program/ SYS command/etc. that would reset the ROM to its original state?
Grant Cooper,
Enfield,
London.

One of the features of a ROM is that you can't write to it; it is a READ ONLY MEMORY! Now, the C64 is designed such that you can copy the contents of this ROM into RAM and then alter it so that the operating system does different things like changing error messages etc. You also then have to alter all the vector addresses to the required routines, but that's not too much of a problem. Unfortunately, this can only be done after the machine has been switched on and completed its power-up routine, since any changes made are immediately lost when the power is switched off.

The only possible way of altering the initial start-up conditions is to create your own cartridge which will then auto-start. Because the cartridge port is checked before the screen sign on message appears, it is possible to do this ROM copy and the necessary alterations, including asking for a password, before control is passed to the keyboard. However, while this may be possible, it seems a very expensive way of going about things even taking into account the availability of such things as an EEPROM (Electrically Erasable Programmable Read Only Memory) in a cartridge unit.

The simple answer is, that unless you want to go to all the trouble and cost of putting the program into a cartridge, it is not possible to do what you require.

Digitiser

● I own an Amiga 500 and would like to use it for video digitising.

What hardware/software would I have to have to capture, computerise and print a picture and how much would it cost?
M.P. Kelly,
Dyfed.

The very least you will need is a video digitiser, such as DIGIVIEW GOLD (which includes the necessary hardware and software to capture and store a frame from a TV camera), a video camera itself, a graphics program such as DPaint II (or III) to customise the image, and finally a dot-matrix or ink-jet printer to produce the image on paper. Ideally you will also need a stand for mounting the camera and colour wheel (for making a colour picture using a B&W camera). Depending on the cost of the camera, you can expect to pay in the region of about £600-£700 for all that.

If you want to print colour pictures, then add another £100 at least (unless you purchase the OKIMATE 20, in which case the original cost will cover it). If you are thinking of producing really high quality pictures then the video camera alone could cost anything from £300 to £600 (B&W is all that's needed for static shots, but you'll want a good lens) and the printer could cost as much as £1200 (Xerox 4020). Yer pays yer money . . .

IT'S A MONSTER

CU

OUT
20th
DECEMBER

January's issue is gong to be another big one, but its real monstrousness comes from our look at some classic old B Movies. Timed to coincide with the release of *It Came From The Desert*, Cinemaware's 'small town in bug horror' game. We run you through some of the most bizarre sci-fi films ever-released including the 3D blockbuster 'Creature From The Black Lagoon', 'Them', and 'Forbiden Planet'.



FREE

Plan your year with CU's giant calendar poster. It highlights everything from CU's publication date to the Ed's birthday (well the last bit's a lie, he's just sore because we forgot it this year).

PLUS

CU's staff let you in on their favourite games of the year and compile a chart of them. Which piece of software will be the reviewers' choice for the number one game of 1989?

COMPETITIONS

We promised you a whole heap last month. It turned out to be five in total totalling approximately £1,000 of prizes. We're aiming for the same again next month. Watch out especially for the great CU Trivia Quiz — a real test of gaming knowledge.

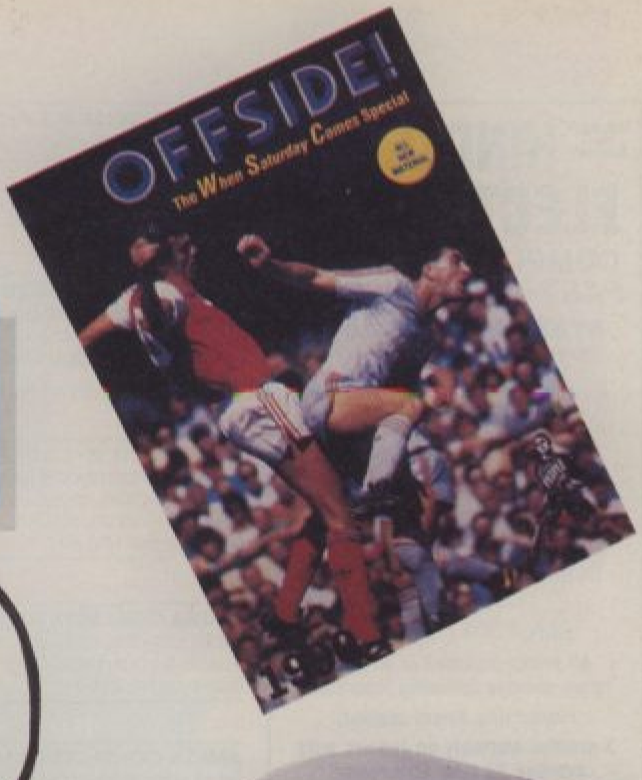
REVIEWS

Operation Thunderbolt, The Lost Patrol and *F-29 Retaliator*. Plus *Ghostbusters II, Ghouls 'n' Ghosts, Blade Warrior* and *Bomber*.

CU the New Year in with a bang

NEXT MONTH

OUTER LIMITS



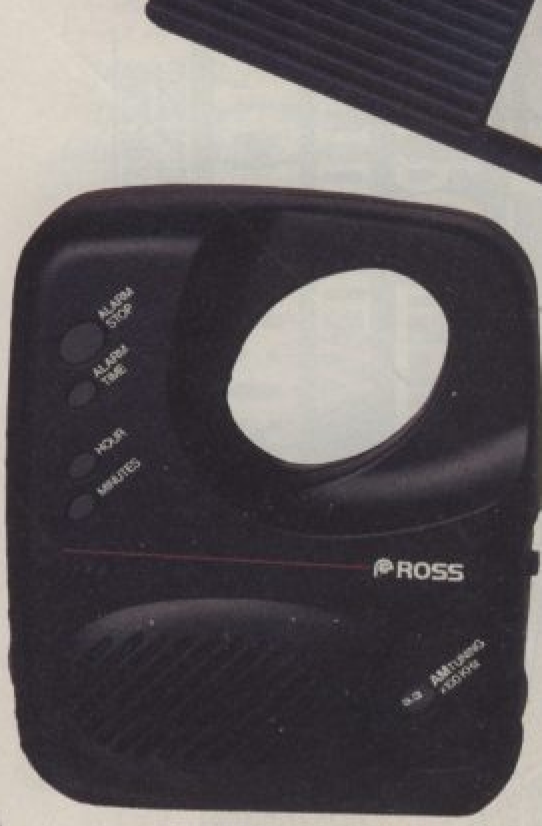


SUNRISE FM ►

could be your favourite radio station if you go for a Ross solar powered radio. Its rechargeable batteries top up each time it's exposed to daylight. It comes with stereo headphones at £19.99.







◄TIME FLIES

Well actually it seems to float with the Ross RCR-3 portable clock radio. The LCD numerals appear to hover in the centre of the display. Yours for £24.99.

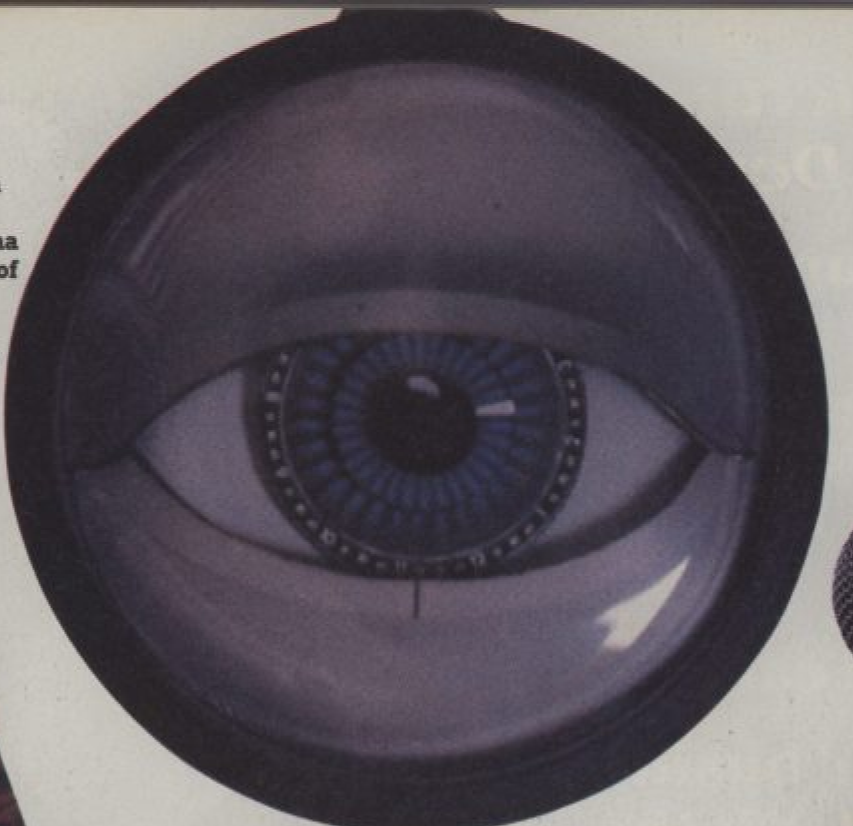
SAMPLICITY ▲

comes at affordable price with Casio's latest keyboard. The SA-1 is a polyphonic keyboard with submini keys and 100 tones from accordian to triangle. It retails for a mere £29.99.

THE JOKES ON YOU

again with the long awaited apperance of the new Morrison and McKean Batman graphic ◄ novel Arkham Asylum. A Karma Sutra Classic adorns the cover of When Saturday Comes' long awaited special. It comes in hard back and features all new material.
▼





◄ KEEP AN EYE ON THE TIME

with this clock. The hands are rearranged so that the small marks point to the hours and minutes in a less than conventional manner. Price £29 from Roxie, 76 Wardour Street, London.



THE PERFECT MIX ►

for your own home videos is at hand if you use the VCR Video Sound Mixer which enables you to create your own soundtracks. Available from The Leading Edge (addresses centre) for £29.95.

◄ GRAND HANDSET

If you see yourself as Liberace you can tickle the ivories as you make that call with this telephone. Discover the lost chord as you phone home for £29.99 (available from The Leading Edge in Whiteleys, Bayswater, Windsor and Heathrow and mail order through Innovations.)



◄ NEON CLASSIC

The Marilyn radio is based on art deco design lines and glows colourfully in the dark. Available price £182.95 from Testarossa, 19 Shorts Gardens, Covent Garden, London WC1.



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THEY'R



Weird things happen... The slime is on the rise. The Titanic has arrived. And after 300 years, Vigo the Carpathian won't stay dead.

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Get your bustin' business back on its feet. Hit the streets in your Ectomobile. Go underground to discover a river of slime...and rise above it all with the Statue of Liberty. All to turn evil to good and defeat Vigo at the Museum of Art.

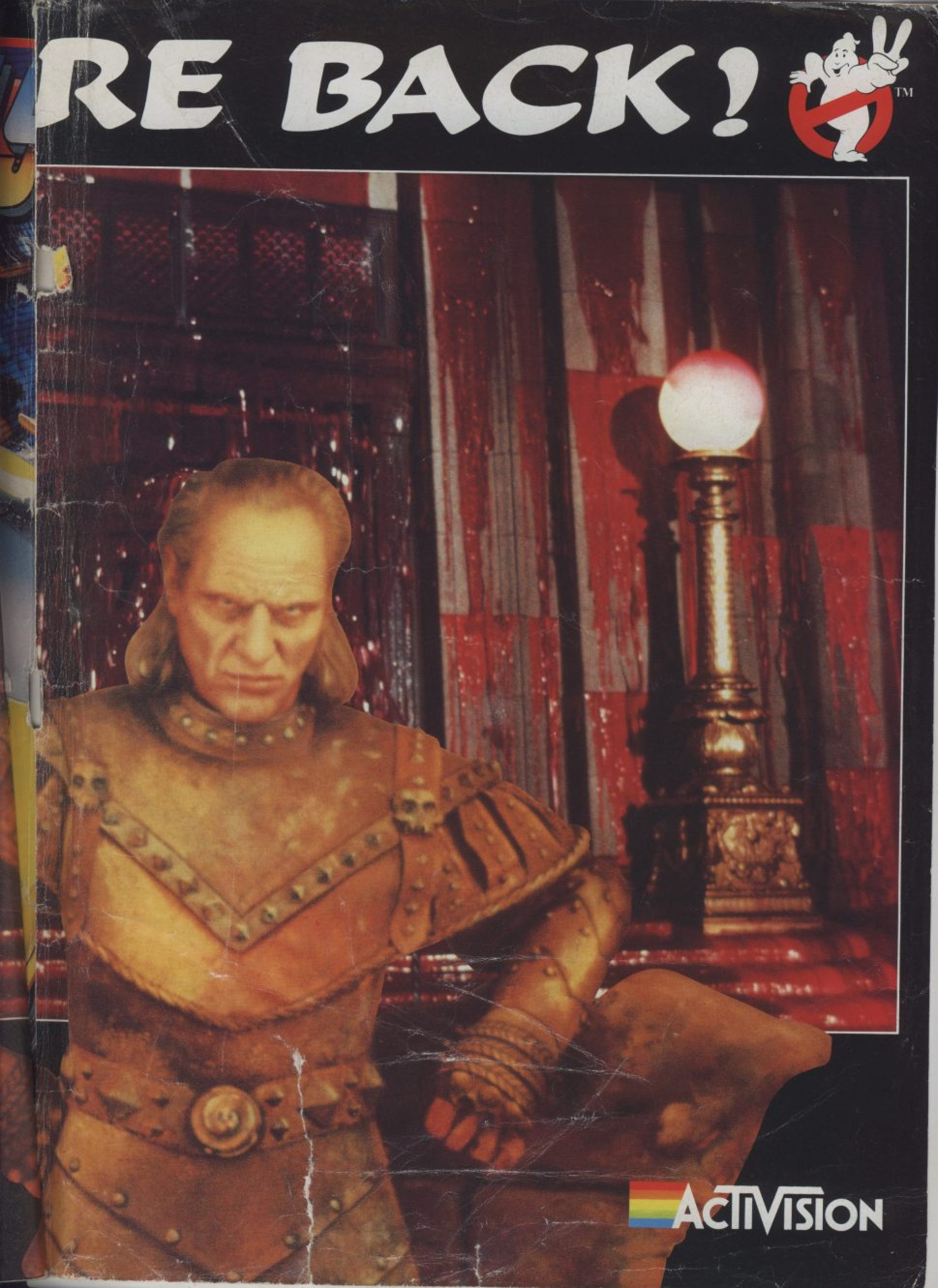
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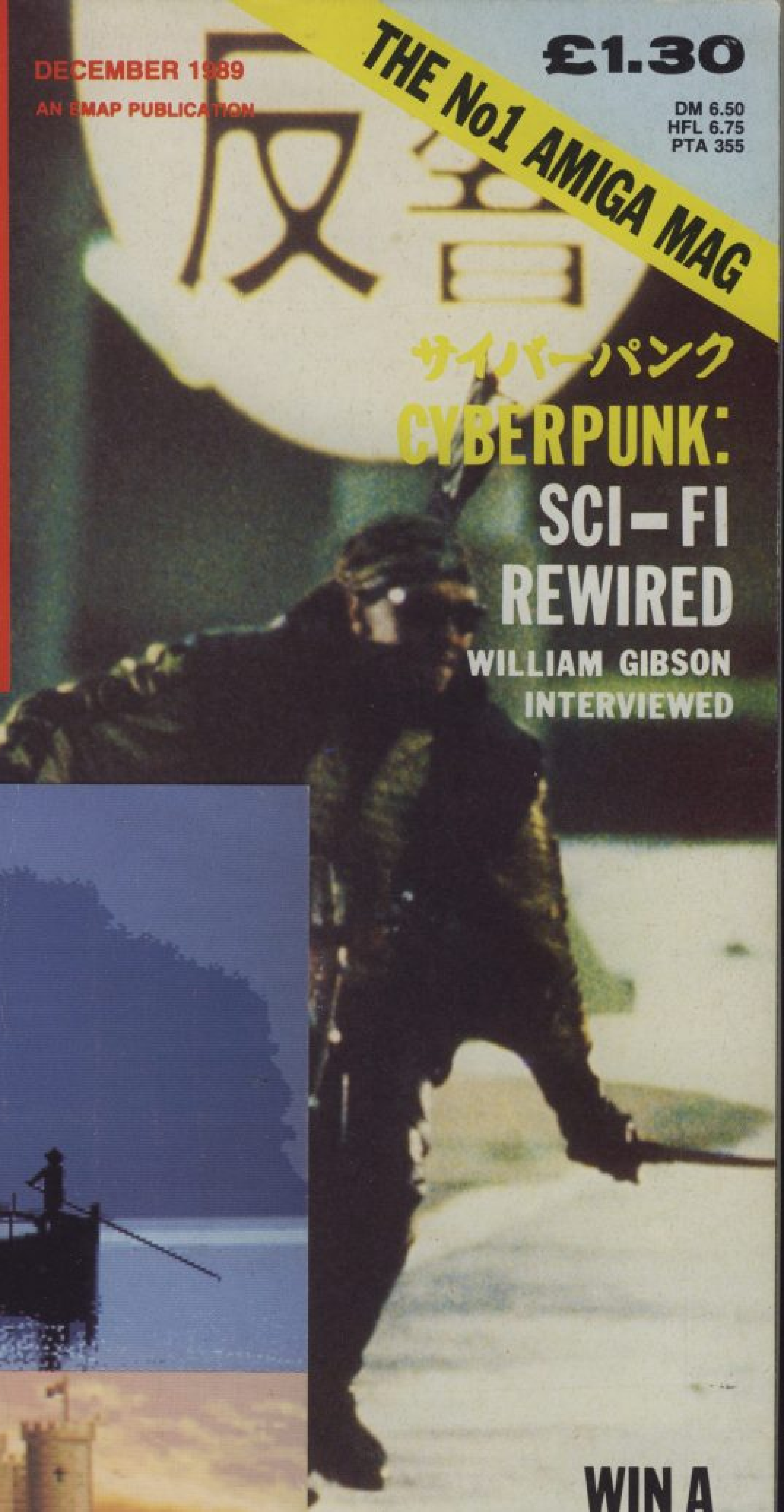
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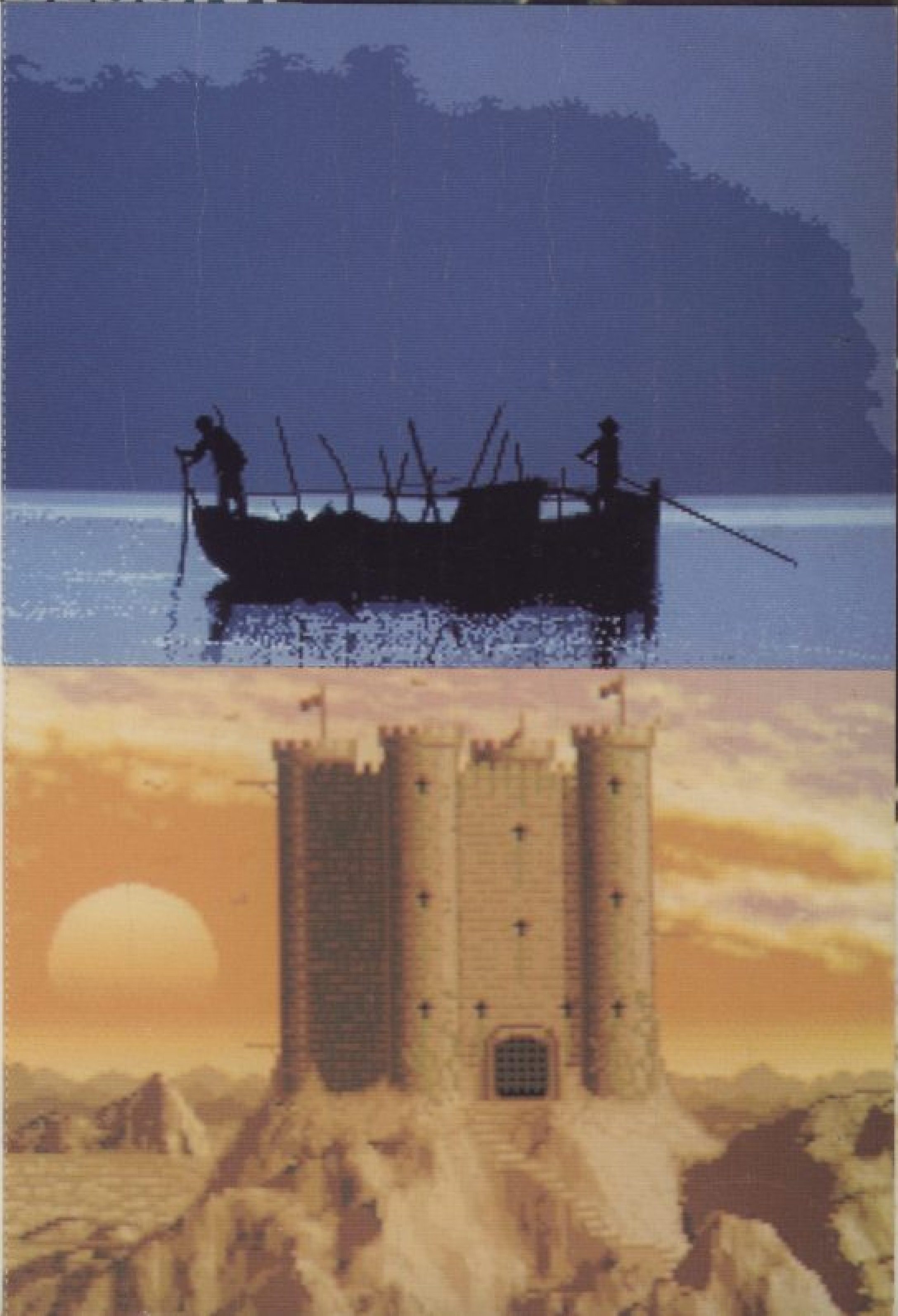
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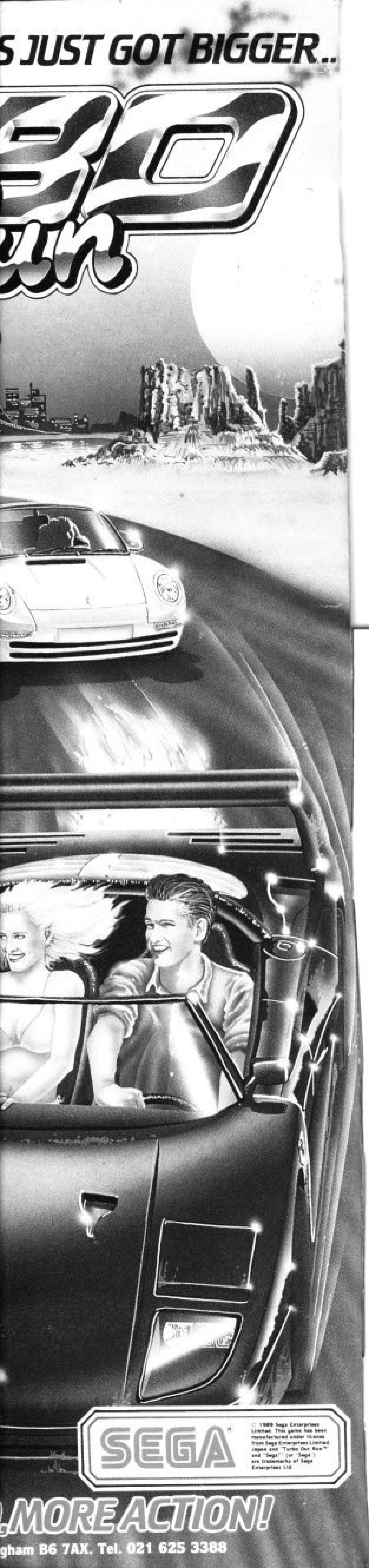
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